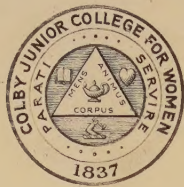


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FLEMISH PAINTING
BEFORE THE EIGHTEENTH CENTURY

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BEFORE THE EIGHTEENTH CENTURY

BY SIR PAUL LAMBOTTE, K.B.E.

*(Directeur Générale des Beaux-Arts, Commissaire du
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Grateful acknowledgment is made, in the first place, to His Majesty the King for graciously according permission to reproduce paintings from the Royal collections—the Wing of the Trinity Altarpiece by Hugo van der Goes, “Adam and Eve” by Jan Mabuse, “Portrait of Isabella Brant” by Peter Paul Rubens, and “The Children of Charles I” by A. van Dyck.

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I.—THE PRECURSORS OF THE VAN EYCKS



THE Exhibition of Flemish and Belgian Art held at Burlington House in January and February, 1927, brought back the attention of the British public to the paintings of this school, of which so complete a collection had never before been assembled. The learned found in this Exhibition an occasion for comparisons and studies which enabled them to embark on historical labours and make a better catalogue of the works grouped under the names of the oldest masters, and also to obtain a truer idea of the relative value of the 17th century works, which are so widely scattered over the world, and among which, in the cases of certain painters, it had been difficult to determine the typical work. Lastly, the Exhibition showed the production of the Belgian painters of the 19th century, of whom several of the most talented were still almost unknown outside their own country.

On the occasion of this renewal of interest, it seemed likely that a few notes devoted to the chief artists who have built up the greatness of the School since the end of the 14th century, and to their principal works, would be welcomed by such of the visitors to the Exhibition as had retained a lively memory of the masterpieces from Europe and America which were collected for a short time in London.

The history of Flemish painting, at any rate that of its origins and of the 15th and 16th century masters, needs constant re-writing. Since the first discoveries, the first assertions and hypotheses, notably since the publication of Mr. W. H. James Weale, a goodly number of authentications have been made; many reconciliations have been attempted and many attributions changed. When Fierens-Gevaert published his "*Primitifs Flamands*," between 1907 and 1911, he made, from the works of serious critics of the time, a general résumé of the questions at issue in the light of the most recent knowledge. Thanks to the various exhibitions which have been held following the Exhibition of Flemish Primitives at Bruges in 1902 (an exhibition due entirely to the initiative of Baron Henry Kervyn de Lettenhove), many new certitudes have been put on record. If Fierens-Gevaert had not been removed by premature death, he would have had to re-write most of his chapters.

MM. Friedländer, Giusti, Henry Hymans, Hulin de Loo, Ed. Michel, and their fellow-workers have also frequently modified various opinions. The rash assertions of the late A. J. Wauters have mostly been discredited. The learned and the critics have undoubtedly made fresh conquests. Knowledge has progressed several stages, but the march has been like that of the pilgrims of Echternach, whose forward steps were all but cancelled by their other steps in the reverse direction.

The old painters very seldom signed or dated their works ; and pictures of assured authenticity are very rare. Some of them bear undoubted and precise marks of their origin, but the majority are only attributed to certain artists by virtue of more or less plausible and well-founded deductions, always susceptible to modification. Working from the typical work, either signed or known historically from its origin, efforts have been made to re-establish certain painters' catalogues. But we must not lose sight of the fact that the registers of the old Guilds of St. Luke swarm with names of artists who had honourable careers, who evidently painted numerous works which earned them high esteem, but about whom we know nothing. There remain, besides, lists of the names of painters who worked at Bruges, Ghent, Tournai, Brussels, Liège, Louvain, Antwerp, and elsewhere, none of whose works we know ; and on the other hand there are numerous old works which have come down to us which cannot be attributed with certainty to any artist. The critics and *savants* have formed these works into groups. It has been possible to conclude that certain works having obvious analogies one with another are by one artist, or at least come out of one studio or local school. So the name of the typical work has been adopted as a distinguishing mark : thus paintings bearing a technical resemblance to *The St. Lucy Legend*, in the Église St. Jacques at Bruges are said to be by " The Master of the St. Lucy Legend."

Unhappily these distinguishing names have been chosen in a very arbitrary way, and without scientific method. And so, though the catalogue of works of the Master of the St. Lucy Legend, or that of Saint Barbara, or Saint Catherine or Saint Ursula, may have been established according to significant works, there are names like " The Master of Frankfort " which are misleading, for this man is obviously a Fleming and not a German, but his principal works happen to be found in the Frankfort Museum. Then there is " The Master of 1499," or " of Mérode " or " of Oultremont," because characteristic works by these painters have belonged to members of these noble houses. All this creates a confusion which is increased in certain cases by the incoherence of isolated researches. Criticism has identified a Brussels " Master of Ste. Gudule " (whose name has afterwards been discovered as Colin de Coter) and a master called " of the View of Ste. Gudule," whose typical work, in the Louvre, shows in a landscape a view of the Church of Ste. Gudule as it was at the beginning of the 16th century. So when " The Master of Ste. Gudule " was mentioned, it was not clear which was meant ; but now that Colin de Coter has been identified, the matter is cleared up. For some years now several of these identifications have been made,—which is all to the good.

Thus the Master of Mérode, or of Flémalle, who had been known for some time as Jacques Daret, now appears to be that Robert

Campin who was Roger Van der Weyden's master. But on this point opinions differ, and some authorities still think that the paintings attributed to the Master of Flémalle (Robert Campin?) are really by Hubert Van Eyck. It is thought also that "The Master of the Death of Mary" may be identified with Josse van der Beke de Cleve, and that the Master of Oultremont is Jan Mostaert, and so forth.

A hundred and fifty years ago there were very few names known, and all the pictures of the 15th and the beginning of the 16th century were attributed to certain famous masters. Dealers had no scruples about adding false signatures and sham distinguishing marks to deceive the collector. A great deal of research has been necessary in order that once glorious names should be brought to light anew. One of the most interesting cases of this kind was that of Gérard David, disinterred by Mr. W. H. James Weale, an English author who took up residence at Bruges and devoted several years of his life to searching the archives and to works of erudition, and who was certainly one of the fathers of the history of the Flemish Primitives, so far as it can be written to-day, with all the necessary circumspection and reserve. On many points, what I write now will doubtless be open to question in ten years' time. The complexity of the problem and chances of documentary "finds" are sufficient to explain the empiricism of method and the uncertainty of results. Without doubt the point of departure, the origins of the art of the Van Eycks, the anonymous works of the painters in the Flemish and Maes regions at the end of the 13th century and the beginning of the 14th, are much better known to-day. The personalities of most of the great painters who succeeded them are more clearly defined, and the catalogues of their works are more exact. Judicious discrimination has grouped works under distinctive labels which have become more and more numerous, in closer relationship to the multiplicity of artists whose existence is vouched for by the registers of the Guilds of St. Luke, but whose names are not yet definitely connected with the works which have come down to us.

The many books devoted to the study of the origins of painting in the territories now comprised in Belgium are, then, little by little, providing fresh revelations. For a long time the oldest of our artists were little known or even forgotten. The enthusiasm aroused by the masterpieces of the Italian 16th century masters, and the Flemish masters of the 17th (in our case especially Peter Paul Rubens, Anthony Van Dyck and their numerous followers), had put the works of their forerunners in the shade. Very unjustly, fashion, which rules so many things in this world and which alters taste in such a disconcerting way from generation to generation, labelled the painters who had worked in the 15th and the beginning of the 16th centuries as "Goths," which is to say almost "Barbarians."

The history of art in our country used for long to begin with certain generalised and simple affirmations. "Hubert Van Eyck and his brother Jan invented painting in oils. They handed on the secrets of their technique to their disciples, one of whom, Antonello of Messina, having come post-haste from Italy expressly to become their pupil, revealed the Flemish methods to his country and spread them among his colleagues." To present the discovery of the Van Eycks in this way, and to give the appearance of their art the semblance of a sudden phenomenon of spontaneous generation, is altogether fantastic. It may be remarked also that even those who believed in this miracle without suspecting its improbability did not, nevertheless, experience the admiration and respect with which the paintings of these innovators ought to have inspired them. The best proof of this is the story of the marvellous masterpiece by the brothers Van Eyck, a series known by the name of *The Adoration of the Mystic Lamb* (Plates VI—IX), which was several times dismembered without anyone perceiving the enormity of such a sacrilege.

When the canons of the Cathedral of St. Bavon at Ghent sold the series of panels forming the wings of the altar-piece for a low price in 1816 they thought they had done a good stroke of business; for an expert had assured them that except on the score of age these paintings had no kind of interest. This opinion was very generally shared. It is not so very long ago that men's eyes became opened and that the incomparable merits of works executed before the period called the Renaissance began to be discerned.

Historians of art have proved that before the heyday of the Van Eycks there was a very highly developed art of painting in Northern Europe. They have found examples of it not only in illuminated manuscripts (and this would be an essential chapter in a work devoted to the origins of painting), but also in a whole series of paintings of which the period was easy to establish. These paintings clearly show that not only were the arts already cultivated as early as the 13th and 14th centuries, but also that the artists of those far-off days travelled a great deal; for cosmopolitan influences are to be found in their works. The Dukes of Burgundy and their sumptuous Court most certainly fostered the arts. Between Italy and Flanders, which are like the two poles to which the artists gravitated, there was a ceaseless exchange by way of France: (French Flanders, Paris, Ile de France, Burgundy, Provence). It can be established that there were brilliant circles at Ypres, Tournai, Bruges, Dijon and Avignon before the genius of the Van Eycks made first Ghent, and soon after Bruges, a centre of diffusion of the Flemish school.

Melchior Broederlam worked for Philippe le Hardy. In 1399 he finished the altar-piece which that Prince had ordered him to make for the Chartreuse de Champenol, near Dijon, the burial-place of the

Dukes of Burgundy. Some of the panels are preserved at the Dijon Museum; and in them are to be observed, as in all the works of this period, strong Italian influences. Broederlam represented episodes in the history of the Virgin Mary: *The Annunciation, the Visitation, the Presentation in the Temple and the Flight into Egypt* (Plates IV and V).

Jacques Cavael, his contemporary, had other commissions at Ypres. The *Calvary* of the Corporation des Tanneurs, belonging to the Église St. Sauveur at Bruges, which was in the 1927 London Exhibition, has been attributed to him. The graceful pose and candour of the figures of Saints Barbara and Catherine is already characteristic of the special style of the Bruges painters.

The *Sainte Vierge aux Donateurs* (Hospice Belle, Ypres) is one of the most curious of the paintings executed before the Van Eycks. The damage sustained by this work at the beginning of the War, before it became possible to remove it to Paris, was unhappily so serious that it was considered too hazardous to send it over to the Burlington House Exhibition. This picture was the epitaph of Yolande Belle, wife of Josse Bryde, Sire de Boesinghe, once Chief Bailiff of Ypres, and daughter of the Chevalier Jean Belle, who died in 1420. The picture is perhaps a little earlier, from its style, and was doubtless placed in the Hospice at that date in memory of its Foundress. The Hospice Belle remained intact until 1914. With its woodwork, its painted and gilded embossed leather hangings, its tapestries and furniture of the period, it was a delightful jewel of the past. Its loss is one of the most lamentable of all those consequent upon the destruction of the Halles and the Grande Place at Ypres.

One of the most important paintings of this group is a portrait of *Jean sans Peur, Duke of Burgundy*, represented at prayer, with clasped hands, which gives a wonderful likeness and character study of the sitter. This portrait (in the Antwerp Museum) was obviously painted from life. If it be remembered that Jean sans Peur died in 1419, the picture, which was perhaps by Hubert Van Eyck himself, can be dated at about the time of his arrival in Bruges.

The regional painters continued to work in their traditional style when the Van Eycks had already transformed the art of painting. The new influence did not everywhere spread with the same rapidity, and we encounter at that period certain artists who remain attached to the formulæ of the past. The *Last Judgment* recently discovered at the Diest Town Hall was a "find." Nothing whatever was known about it, and it had not been studied at all when it was sent over to London. It was wilfully rather than actually archaic, the work of an isolated artist who had retained the earlier technique but had been subject to outside influences. At first sight one might have dated it prior to the Van Eycks; but a deeper study revealed analogies between

certain figures and those of the *Adoration of the Lamb*. This piece of evidence, a very important one in the history of art, may have originated in Limbourg, and may perhaps be attributed to one of that group of painters to whose influence Hubert Van Eyck may have been subject during his formative period.

The illuminators of manuscripts are among the principal precursors of the Van Eycks. Jean de Bruges, André Beauneveu (of Valenciennes), called the prince of illuminators, Jacquemart de Hesdin, especially Pol de Limbourg and his two brothers, who were responsible for the very rich Book of Hours of the Duc de Berry (Chateau de Chantilly), Henry Bellechose, and finally the anonymous miniaturists who illustrated the very beautiful Hours of Jean France, Duc de Berry, between 1404 and 1413, are the most important among those whose patient and admirable works have come down to us. Several learned authorities have no hesitation in attributing to Hubert Van Eyck certain leaves of the Turin Hours. Most unfortunately the principal portion of the manuscript, which had previously been divided up, was burnt in 1904 in the fire at the Turin Library. The parts which had been separated are preserved in the Louvre (five illuminations on four leaves), in Prince Trivulzio's library at Milan, and in the collection of Mr. A. de Rothschild. By rare good fortune copies in perfect and mechanically exact facsimile were made before the fire at Turin, and remain as an important historical document. The four leaves from the Louvre (one of which is illustrated on both sides) were at the Exhibition in London. They bear less resemblance to the work of Van Eyck than do other pages of the manuscript.

Some paintings betray the influence of the illuminators on the style of the painters contemporary with them. Notable among these are works in the Museums at Antwerp and Brussels, in the Musée de l'Église St. Sauveur and the Renders Collection, at Bruges, in the Ghent Museum, in the Diocesan Museum of the Cathedral of St. Paul at Liège, and in the Douai Museum. The group of these shown in London was not the least instructive feature of the Exhibition.

II.—HUBERT AND JAN VAN EYCK

Despite the admiration aroused by the works of the illustrious brothers, Hubert and Jan Van Eyck, and despite the enthusiasm of their contemporaries, we know very little about the artists. Hubert, the elder of the two painters, who died full of honours and was interred with exceptional ceremony, remains none the less mysterious as to his origins and the exact date and place of his birth. One is reduced to conjectures; to more or less ingenious and likely hypotheses. It seems probable that the two Van Eycks came from the Limbourg

country, from Eyck on the Meuse or Maeseyck at Ghent. The fact that recent discoveries have brought to light paintings from the Limbourg or Maes region executed about 1400 gives a special interest to this origin, and may furnish information as to the beginnings and artistic apprenticeship of the brothers.

But were they brothers? There seems to have been a great disparity of age between them. Perhaps they were half-brothers, uncle and nephew, or even father and son: we are promised early revelations on this point. It is known definitely that in 1424 and 1425 Hubert Van Eyck was at Ghent, while Jan had been at The Hague since 1422, working for Jean de Bavière, Count of Holland (who had formerly been Prince Bishop of Liège, and may have known the Van Eycks in the Maes country).

Hubert died at Ghent on September 18, 1426. Jan was at Bruges from May 19, 1425, in the dual post of painter and *valet de chambre* to Philippe le Bon, Duke of Burgundy. Philippe several times employed him on personal missions, embassies or pilgrimages, and evidently thought as much of his talents as a diplomat as of his qualities as a painter.

We may follow Jan Van Eyck to Lille in 1425; and we know that at the time of Hubert's death he was abroad, on a secret mission. Returning in October, 1426, he went away again the next year (it is thought by way of Tournai to Lille), and in 1428 he went to Lisbon, to paint the portrait of Isabella of Portugal and to negotiate a betrothal between this princess and Philippe le Bon, who was already twice a widower, having been married successively to Michele de France and Bonne d'Artois. This embassy lasted till the end of 1429. From this date forward we can follow up Jan's career at Bruges tolerably well, since several of his paintings and portraits are dated. On May 6, 1432, the polyptych of the *Lamb*, begun by Hubert and finished by Jan was placed in the Église St. Jean (since re-named St. Bavon) at Ghent.

We may be certain that the two great masters did not confine themselves to painting portraits and compositions, but also coloured statues destined for churches or for the façade of the Town Hall at Bruges.

On July 9, 1440, Jan Van Eyck died. It is known that his wife, of whom he has left a very fine portrait, was called Marguerite. The exact size of the family is unknown.

The great masterpiece of this studio is the polyptych of *The Adoration of the Mystic Lamb*, which, after many vicissitudes, was put together again in 1919 according to the provisions of the Treaty of Versailles, and is now to be found in its entirety in the chapel of the Cathedral of St. Bavon at Ghent, for which it was first completed by order of Josse Vydt, a notable citizen of the town, and Isabelle

Borluut, his wife. It is not known whether it was they who ordered the work to be begun. Hubert conceived the plan of the whole, but he died without being able to finish it. Jan, his junior by a number of years, completed the task, which had been begun at Ghent and was finished at Bruges. The whole, which corresponds to the Apocalypse, is composed of twenty centre panels and two folding wings, which are painted on both sides. If we examine the polyptych open, the centre portion comprises a large composition representing the Adoration of the Mystic Lamb and the Fountain of Life. This composition is surmounted by three panels on which appears Christ in triumph, between the Virgin Mary and St. John the Baptist. Most authors have held that this striking figure of Christ was intended for God the Father. The folding wings, like the centre panels, bear two rows of paintings. The lower row represents the Soldiers of Christ, the Just Judges, the Pilgrims and the Hermits. Above these, chanting angels and minstrels glorify the Lord, while near them Adam, the first man, and Eve, the first woman, naked and conscious of their shame, symbolise the work of the Creator. On the reverse side of the folding wings, the lower series shows St. John the Baptist and St. John the Evangelist painted in grey, while in the remaining spaces are admirable portraits of the donors, Josse Vydt and his wife painted in natural colours. Above is the Annunciation, showing the Angel and the Virgin in a curious Flemish landscape. Finally, figures of prophets and sibyls, heralds of the coming of the Redeemer, occupy certain small compartments of these exterior wings. There are in all twelve panels inside and eight outside, among which it is impossible to allocate the work done by each brother. The most divergent hypotheses have been put forward and discussed.

The infinite detail, and the perfection of the faces, hands, garments and ornaments is a frequent cause for wonderment, as well as the *minutiæ* of the landscape, besprinkled with little flowers, which can be admired through a magnifying-glass, and in the background crammed with Southern vegetation,—palm trees, orange trees, and cypresses, which Jan Van Eyck had the opportunity of seeing when he went to Portugal to paint the portrait of Isabella.

It should be remarked that during the eighteenth and nineteenth centuries certain panels were detached from the wings, and that in 1914 the Berlin Museum possessed, by legitimate acquisition, the two complete wings, with the exception of the panels representing Adam and Eve, which were in the Brussels Museum. The statesmen and diplomats representing the Allied Powers at Versailles were fully alive to the importance of this immortal masterpiece, and by an article in the Treaty the whole work was reassembled. Germany was compelled to restore the six double-sided panels of which the Berlin Museum was so proud, by way of compensation for the artistic losses

suffered by Belgium in the War. These panels, during their stay in Germany, had been very cleverly cut apart in between the reverse sides, so as to separate the two surfaces of the paintings. Fixed on inlaid wood panels, they could be exhibited so as to show the interior and exterior portions at the same time. Having been shown for a short time after its first reconstruction at the Brussels Museum, the polyptych was replaced at St. Bavon, where hitherto old and quite faithful copies by Michel Coxcie had deputed for the paintings which the greedy and ignorant canons had sold to a Dutch merchant for a song in 1816.

If, as is probable, Hubert Van Eyck painted other masterpieces, none of them is definitely authenticated.

The studies of Friedländer, Georges Hulin de Loo, and their numerous emulators have not yet elucidated the problems called up by the Van Eyck works. Among Jan's paintings some are signed and identified, and have an inalienable title to authenticity, but of those attributed to Hubert, none is beyond all discussion. The latest works of the learned (by ingenious, but not at all convincing theories) now reduce Hubert's part to a suitable allowance, while on the contrary the opinion of contemporaries accorded him the greater share of invention and genius in the works coming from this studio. Without doubt the famous picture in the Cook collection at Richmond, *The Three Marys at the Tomb of Christ* (Plate X), can be plausibly attributed to him. Perhaps he is also responsible for the *Crucifixion* and *Last Judgment* in the Hermitage Museum at Leningrad, and a *Virgin in a Church* (Berlin Museum) and several other much disputed pictures.

Of Jan's work, on the contrary, we know some indubitably authentic examples. Belgium, happily, has retained a few. The Bruges Museum has a beautiful *Madonna*, with the figure of Canon Georges Van de Paele, who ordered the painting of the work, kneeling near by (Plates XI and XII). Never was there a more vivid and faithful portrait, or one painted with more pitiless sincerity in observation and rendering, than that of the artist's wife, Marguerite, which the Bruges Museum shelters in its miserable premises, which are so unworthy of prodigious and inestimable wonders. The Antwerp Museum has two delightful little works by Jan Van Eyck, bequeathed by that great benefactor, the Chevalier van Ertborn, mayor of the town. At a period when the masterpieces of our 15th and 16th centuries were neither understood nor highly esteemed, this perceptive and prudent man amassed a large collection of these amazing paintings, and bequeathed them to his native town at his death. May his memory be for ever blest! Had it not been for his taste and perspicacity these incomparable works would now be at the other side of the Atlantic, and our national heritage, already so much impoverished, would be reduced by this priceless treasure as well.

The other principal works of Jan Van Eyck, various religious compositions and some twenty portraits, are dispersed among the great museums of Europe. One is at Melbourne; others in the United States. The most famous and most perfect, the dual *Portrait of John Arnolfini and his Wife* (Plate XIII) a marvel of observation and rendering, is in the National Gallery, London.

III.—THE MASTER OF FLÉMALLE, OR OF MÉRODE, (ROBERT CAMPIN?)

Several works presumably by one unknown master show close analogies one with another, and, having been studied, they form the nucleus of a catalogue. If the experts believe his typical work to be one preserved at the Städelsches Institut in Frankfort, a panel which, on insufficient evidence, was believed to have come from the Abbey of Flémalle in the Maes country, they call him "The Master of Flémalle." If on the other hand they take as the prototype the little triptych (Plates XV and XVI), belonging to the Countess Jeanne de Mérode, at Brussels, they christen him "The Master of Mérode." At one period criticism tended to identify the Master of Flémalle, or of Mérode, with Jacques Daret, who worked in Robert Campin's studio along with Roger Van der Weyden. Nowadays critics incline towards the opinion that Robert Campin himself and the Master of Flémalle are one and the same person; and this view is fairly widely held. However, certain writers compare the paintings in the Städelsches Institut with the panels in the upper row of the centre part of the *Lamb* polyptych, and stress the analogies between their style and that of Hubert Van Eyck. The little Mérode triptych presents by no means such a monumental aspect. From the similarity of the faces one may decide that it is by the same hand as the *Nativity* panel in the Dijon Museum, the *Virgin in Glory* of the Museum of Aix en Provence, the *Virgin and Child* in the National Gallery (formerly Salting Collection), the *Holy Trinity* (Louvain Museum) and the panels at Madrid and Berlin.

IV.—ROGER VAN DER WEYDEN.

Roger Van der Weyden (Maître Roger, or Rogier) is one of the great fifteenth century masters in Belgium. It is agreed that he was born at Tournai round about 1400, and that his real name was De la Pasture. He is said to have been the pupil of Robert Campin, who, as we have seen, has been identified with the Master of Mérode, or of Flémalle. It is supposed that his fellow student was Jacques Daret, several of whose works have come down to us. It is probable that Memlinc in his youth worked in Roger Van der Weyden's studio.

Roger settled in Brussels, and was there in 1436. It was there that he made good his brilliant and harmonious career. His studio was situated almost in the place where the rues St. Jean, de l'Empereur and Montagne de la Cour now intersect. He died at Brussels in 1464, and was buried at Ste. Gudule's, but his tomb disappeared at the time of the building of the great chapel of the Holy Sacrament, which entailed the demolition of a series of small chapels around the choir.

Van der Weyden, who was greatly admired and famous during his lifetime, received some important commissions. His principal works are to be found abroad. The great paintings which he made for the Brussels Town Hall were destroyed by the bombardments of the Maréchal de Villeroy at the head of Louis XIV's army in 1695; but the memory of them persists in the great Brussels tapestries which represent the same subjects, and were part of the spoil taken by Charles the Bold after his defeats at Granson and Morat in Switzerland. These are now in the Musée Historique at Berne.

The Museums of Antwerp (thanks to the van Ertborn legacy), and Brussels, possess some splendid portraits and triptyches by Roger. To see his great *Descent from the Cross* (Plate XVIII), his masterpiece, one must go to the Escorial, and his polyptych of *The Last Judgment*, commissioned by the Chancellor Nicolas Rolin, is at the Hotel Dieu de Beaune, in Burgundy. Some of his finest works are to be found in the Museums of Vienna, London, Berlin, Florence, Munich, Dresden and Frankfort, and in the Louvre.

Like Jan Van Eyck, Roger coloured statues. He is known to have travelled in Italy, but he was influenced hardly at all by the Italian fifteenth century masters.

Special mention must be made of the admirable series of portraits which are nowadays attributed to him. Unhappily several, notably his principal portraits of women, have passed into collections in the United States; but the Antwerp Museum is the proud possessor of his fine *Philippe de Croÿ, Seigneur de Sempy* (Plate XXII), while the Brussels Museum owns the remarkable *Chevalier à la Flèche* (The Grand Bastard of Burgundy?) and the *Laurent Froimont* given by the City of Venice to Belgium in 1921 in gratitude for the gift of a ceiling painted by Paolo Veronese, removed from the Doges' Palace by Napoleon and eventually placed in the Brussels Museum. By a law specially enacted, Belgium restored this painting to Italy in 1920, thus paving the way for the restoration of a notable Flemish work to its own country.

To return to the portraits exhibited at Burlington House over Roger's name, one may say definitely that six of them, four men and two women, would have been enough to arouse ecstasies of appreciation, even among so many other wonderful works. Among the men, there

was *Lionel d'Este* (no longer red-haired, as in his earlier portraits, but wearing a discreet auburn wig), who would scarcely have been recognised had it not been for his exceptional and characteristic facial traits (Plate XIX). This picture was formerly in the Rothschild collection. There was *Antoine le Grand Bâtard de Bourgogne* (Brussels Museum), formerly called Charles the Bold, and in whom I am content to recognise only the Chevalier à la Flèche. There was *Philippe de Croÿ* (Antwerp Museum), who, thanks to the beautiful armorial bearings painted with so much style on the reverse of the panel, was never confused with any of his contemporaries. Finally, the man with the very energetic countenance, wearing a black wig, who came from the Von Kauffmann Collection at Berlin (Dr. Wenland at Lugano), for whom various names have been proposed, few of them at all likely to be correct. May it not be admitted that this unknown personage was not a prince or anyone of historic fame, but simply a notable Brussels doctor, magistrate or merchant, who wished to have his portrait done by Maître Roger?

Before coming to the two ladies (last but not least), it must be remarked that the *Virgin and Child with the Missal* (Plate XXI) sent from the United States expressly to form a diptych with the portrait of Philippe de Croÿ (Plate XXII), was slightly disappointing. Set in dark silhouette on a clear background, while Philippe stood out from a blackish green ground, it appeared ill-matched, not balancing with the portrait, as for example did the diptych of *Martin Van Nieuwenhove* by Hans Memlinc (Hôpital St. Jean, Bruges), not far away, the harmony and unity of which seemed to invalidate the juxtaposition of the two Croÿ panels. The arrangement of the hands of the Madonna and of the Lord, as well as their proportions, did not tell in favour of the combination of these two pictures, even admitting the hypothesis that one of the backgrounds may have been altered in some restoration.

Of the two ladies, one, whom the catalogue ungallantly declared elderly, has been variously baptised. Carelessly enough she has been called Michele de France, first wife of Philippe le Bon, disregarding the fact that this princess died young. The same objection holds good against the theory that she is Bonne d'Artois, the second wife of the said Philippe. But since it is strenuously maintained that the portrait represents a Duchess of Burgundy there remains, as a last resource, Isabella of Portugal, the third wife. In the absence of proof to the contrary, I am willing to admit this identification, which M. Hulin de Loo has proposed, though it is unsupported by armorial bearings, and some later dauber has scribbled the word "Sibylle" on the panel, following the fashion which aimed at making all feminine portraits of the past into sibyls, to facilitate sales. The supposed Isabella of Portugal, with her fine oval face, and quiet eyes looking

out from under a great starched muslin head-dress, and wearing a sumptuous robe of red and gold brocade, is certainly an aristocrat. The catalogue most assuredly exaggerated in calling her an "Elderly woman." In those far-off times, women grew mature quickly. There were no sturdy adolescents of sixty summers such as we see in these days of miraculous modern hygiene.

So much for Isabella of Burgundy, who must feel homesick at Bruges for the skies and sunlight of her own country. Let us salute the last, the unknown, who manifestly has a sister in the National Gallery. She came over from the United States specially for the Exhibition, but she was until quite recently in the Collection of the Duke of Anhalt, at Wörlitz or at Dessau. I do not think that this portrait is by the same hand as the five others of which I have just spoken. I find in it neither Roger's incisive drawing nor his saturated colour.

Among all the painters of his time, Roger Van der Weyden is distinguished by the expressive intensity which he gives to the faces and gestures of his sitters. No one has rendered so well as he the pathetic sadness of the Virgin Mary, St. John, Mary Magdalene, and the other witnesses of the Entombment. The line of his compositions, widely stretched in silhouette, with the equilibrium of a bas-relief, and the clearness of the draperies, so well adapted to the movement of the figures, accentuate the moving effect of his pictures. This style explains why it was at one time proposed to make Roger a sculptor. At the Burlington House Exhibition were shown the two *Pietàs*, one from the Collection of the Earl of Powis (Plate XX) and the second from the Brussels Museum. The older of the two was sensitive in drawing, brilliant in colour and closely-knit in composition; the second showed a more reflective maturity: it was simpler in composition and nobler and more impressive in its pathos, with the fine effect of setting sun adding to the grandeur of the scene.

The *Seven Sacraments*, at the Antwerp Museum, the best of Roger's works now in Belgium, is an ingenious and striking composition, grouping beneath the pointed arches of a church scenes representing the religious rites inaugurated by the Saviour. The centre panel, larger than the others, depicts the Eucharist, shown not only in the figure of the priest elevating the Host at the altar, but also by the death of Our Lord on the Cross for the redemption of mankind.

V.—DIRK (THIERRY) BOUTS.

Dirk, or Thierry, Bouts was born at Haarlem about 1415, settled at Louvain, and died there in 1472. He was influenced by the Van Eycks and Roger Van der Weyden. His chief works are at Louvain, in the Brussels Museum, and at Bruges. In 1468 he was appointed

Official Painter to the Town of Louvain. From 1464 to 1468 he was engaged on the altar-piece of the *Holy Sacrament*, for the Church of St. Pierre at Louvain,—a work which was later divided up (Plates XXIV—XXVIII). The two wings, each bearing two compositions, went to the Museums of Berlin and Munich, but were restored under the Treaty of Versailles, and since 1920 the complete altar-piece has been placed in the Collegial St. Pierre at Louvain. The centre portion represents the Last Supper; one of the wings (the one from Berlin) shows the Passover and Elijah in the desert, while the one from Munich gives the meeting of Abraham and Melchisedech, and the harvest of manna. This work has gained great admiration through the character of the drawing, its nervous and concise nature, and the enamel-like splendour of the colour.

In 1468 Bouts finished the two large panels of *The Judgment of the Emperor Otho* (Plates XXIX and XXX), which form one of the most precious treasures of the Brussels Museum. These panels, like those mentioned earlier, painted by Roger Van der Weyden for the Brussels Town Hall, and those which we shall mention later, by Gérard David, at the Bruges Museum, form part of a great series commissioned to strike the imaginations of the judges and put them on their guard against errors in the administration of the law. These paintings are very characteristic of Bouts's style, in the tallness and emaciated appearance of the figures and their angular gestures and brilliant attire. Like Jan Van Eyck and Roger Van der Weyden, Bouts painted several versions of the Madonna and Child, which were reproduced or copied by numerous imitators, and enjoyed an extraordinary vogue as devotional pictures. The Antwerp Museum has one of the most characteristic examples.

Among the important works of Dirk Bouts which adorn foreign cities, one may cite the triptych in the Chapel Royal of the Cathedral of Seville, an *Entombment* at the National Gallery, London, and other paintings in the Louvre, at Munich, Nuremberg and Lille.

VI.—PETRUS CHRISTUS.

Petrus Christus, whose date of birth is unknown, is one of the more important painters directly influenced by Roger Van der Weyden. Brussels Museum has an *Entombment* (Plate XXXII), painted about the year 1460, which is attributed to him, and which, despite certain borrowings from Roger, is one of the masterpieces of that period. Christus became a citizen of Bruges in 1444, and died in 1472 or 1473. He has left numerous religious compositions, mostly of small size, and some wonderfully incisive and technically competent portraits. Works by him are in the Museums of Copenhagen, Budapest and Detroit, and in many private collections.

VII.—HUGO VAN DER GOES.

Obviously influenced by the Van Eycks and by Roger Van der Weyden, yet not to such an extent that he can be definitely claimed as a pupil of either, Hugo Van der Goes is one of the great figures of 15th century Flemish art. The date and place of his birth are obscure, but as he is known to have been a master of Ghent in May 1467 it is presumed that he was born about 1440. In 1468 he was in Bruges, working on the sumptuous decorations with which that town beautified itself on the occasion of the marriage of Charles the Bold with Margaret of York. The same year he returned to Ghent, and executed decorations for the streets in celebration of the joyous entry of the royal couple into that town. His working life was short: after 1475 he was seized by some mental illness, the exact nature of which is not known, and took refuge in the monastery of Rouge-Cloître, near Brussels, where the Prior kindly allowed music to be played in his presence to calm his frenzies. He died in 1482.

His chief works are in Scotland, Florence, Berlin and Bruges. Sir Edward Bonkil commissioned him at Bruges to make a large triptych, the central portion of which is lost, while the wings are preserved in Holyrood Palace. Painted on both sides, they represent the Holy Trinity, Sir Edward Bonkil (Plate XXXVI), Provost of Trinity College, Edinburgh, supported by two angelic musicians, and on the reverse King James with his son and Queen Margaret of Denmark, accompanied by their Patron Saints. The portraits of the royalties were probably finished by another hand, after Van der Goes had become insane. In the Uffizi at Florence the master occupies a prominent place with his great *Adoration of the Shepherds*. This monumental work is one of the great masterpieces of Flemish painting in the second half of the 15th century. It is impressive by virtue of the character of the drawing, the realism of the figures, and the amplitude of the composition. Certain figures of shepherds done from the life already foreshadow the everyday types dear to Brueghel and the masters of genre of the 17th century. The last great work painted by Van der Goes, his fine *Death of the Holy Virgin*, is in the Musée Communal at Bruges. By its management of the scene, the pathos of its feeling, the character of the poses, and the expressions of the faces, which eloquently reflect both grief and faith, it marks, for those times, a series of new and decisive conquests.

VIII.—HANS MEMLINC.

Hans Memlinc, (for long spelt Memling) has left many famous works of uncontested authenticity; but against this, we know almost nothing of his origins and his life, and are reduced to conjectures.

In default of definite information various writers have put forward ingenious guesses as to why the Hôpital St. Jean at Bruges should possess a wonderful collection of works by Memlinc and no other paintings whatever—being in this respect unique among museums. These legends are not founded on fact. It seems to be now accepted that Memlinc was born about 1430 at Mainz or at Memlingen, in the diocese of Mainz. Round about 1467 he was already a rich and famous man at Bruges, and he died there on August 11, 1494. It is pretty generally admitted that Memlinc must have been in Roger Van der Weyden's studio at Brussels, and have been influenced by him. Besides the paintings above mentioned, there are important works in the Museums of Brussels and Antwerp, in the Louvre, in the National Gallery, at Chatsworth, and in the Museums of Turin and Florence.

Hans Memlinc's talent is at once suave and precise. His religious compositions are full of serenity, and he does not aspire to the moving effects of Roger Van der Weyden. His fervour is tranquil, without outbursts of pathos. Like Van der Weyden, he is a portraitist of the first order. He reaches an extreme delicacy in the modelling of features, which he studies in full light, amid the play of surrounding reflections, almost without shadows. He excels in rendering the transparency of a woman's headdress of tulle or gauze.

In the collection of his masterpieces at the Hôpital St. Jean there is a *Shrine of Saint Ursula* (Plate XXXVII), the delightful miniatures of which arouse the warmest enthusiasm in the hearts of the collectors. Memlinc here reveals himself at his best, with all his sweetness, charm, elegant colour and figures of distinction and grace. But the triptych of *Brother Floreins*, that of *Antoine Seghers*, that of *Brother Adriaen Reyne*, the delightful diptych of *Martin Van Nieuwenhove*, and the very realistic portrait of *Maria Moreel*, represent other aspects of this most versatile talent, which cannot be fully appreciated without making an artistic pilgrimage to Bruges.

IX.—GÉRARD (GHEERAERT) DAVID.

Gérard David, who in his time enjoyed a just notoriety, was later forgotten entirely for a long period. Up to the beginning of the present century his name was almost unknown, and his works had been attributed to various painters. It was the learned Englishman, James Weale, who restored David to his legitimate position in the history of Flemish art. At the exhibition of Flemish Primitives held in Bruges in 1902 a series of works by this artist were seen for the first time. Gérard David is supposed to have originated in the Haarlem School: he was born at Oudewater in 1460, and, like Dirk Bouts took up residence in Belgium. In 1483 we find him

established at Bruges, where he pursued a career which finished at the same time that the commercial decline of the town took place, with consequent profit to Antwerp. In his early days he had studied in Holland, but the predominant influence on his work was that of Memlinc, and this was so strong that subsequently his works were often attributed to that master. But he was more swayed by foreign influences than was Memlinc, for in Antwerp the younger men were already introducing the formulas and decorative ideas of the Italians.

Among the earliest paintings of Gérard David is reckoned a triptych of which the centre represents Christ nailed to the Cross, while the wings respectively portray St. John and the holy women at the Sepulchre (Plate XLV) and the Jewish Judges (Plate XLIV) and Roman soldiers. The centre portion was for a long time in Venice, in the Palace of Lady Layard, where it was easily accessible to visitors. Since the death of this lady, by the terms of her will, the painting has been given to the National Gallery. The two wings, formerly bought by the Chevalier van Ertborn, belong to the Antwerp Museum. By good fortune the three portions were exhibited together at the beginning of 1927, at the big Burlington House Exhibition; and it seems a great pity that nothing can be arranged between the London and Antwerp Galleries, by way of an exchange, so that these pictures may be permanently reunited.

In 1509 Gérard David offered to the Carmelite Monastery of Zion at Bruges the magnificent picture which is now in Rouen Museum and which is considered to be his masterpiece,—*The Madonna surrounded by Saints*. The two pictures of the *Légende de Sisamnès* served James Weale as a basis for comparison on which he establishes the catalogue of the master's works. In the Brussels Museum are his superb *Adoration of the Magi*, incomparable in radiance and sumptuously warm in colour, and his exquisite *Madonna with the Infant Jesus*, a picture of intimate fervour and tenderness. Abroad, this prolific painter is finely represented in Vienna, London, Berlin, Frankfort and Genoa.

X.—A. CORNELIS.

At Bruges is preserved the only work so far known to be by Albric Cornelis, who was, during about the first thirty years of the 16th century, an artist of some account. He died some time before 1532. This one painting, the central panel of a triptych of which the wings have disappeared, represents the crowning of the Virgin, and belongs to the church of St. Jacques. In it is to be noted the influence of Gérard David, more and more Italianised. There must be other

paintings by Cornelis still unidentified, or wrongly attributed to other painters. There is here much work for the historians of the future.

XI.—QUENTIN METSYS (or MASSYS).

During the latter part of the 15th century the rise of Antwerp, which had supplanted Bruges as a seaport and commercial centre, was bound to attract artists there, in search of commissions in a place where fortunes were rapidly built up.

Quentin Metsys was born at Louvain in 1466. His father was an ironworker, and it was he who made the railings of the steps to the Town Hall, which had been designed by the architect of the monument, Mathys de Layens. Josse Metsys, the ironworker's eldest son, followed him in his craft. Quentin, the second son, became a painter. He was influenced by the works of Roger Van der Weyden, Dirk Bouts, and their followers. In 1491, following out the tendency mentioned above, he set up a studio in Antwerp. His works can only be studied in Belgium, for the Museums of Antwerp and Brussels possess not only his two great masterpieces, the triptyches of *The Legend of St. Anne* (Plate XLVIII) (finished in 1509) and *The Burial of Christ* (1511), but also pictures of smaller dimensions, which are, however, very characteristic, especially those at Antwerp: *St. Mary Magdalene*, *St. Christopher*, *Virgin at Prayer*, *Salvator Mundi*, *The Holy Countenance*, and a *Calvary* (at the Musée van den Bergh). Works by Quentin Metsys are to be found in the Louvre, in Vienna, in London (National Gallery), in Berlin and in Spain. The Museum of Coïmbra (Portugal) has just been enriched by two great works by this master. Among the disciples of Metsys was Edouard Portugalois, on whom he exercised a strong influence, and whose works are often confused with his.

Influenced by the Italian masters, Metsys brings a new note into Flemish art,—a breadth of composition and a feeling for rich colour harmonies which place him half way between the Van Eycks and Rubens in the history of painting in Belgium. A portraitist of uncommon skill, he has left several works of great merit of this kind, notably the likenesses of Erasmus and Aegidius (Pierre Gillis), the friends of Thomas More, and a profile in the Musée Jacquemart-André at Paris.

XII.—MABUSE.

Jan Gossart, called Jan Mabuse, was not the first Flemish painter to bow the knee to Italian practices; but he was the first to reject absolutely the traditions of his own country in order to steep himself in the lessons of the Lombard, Tuscan and Venetian masters. It was

not until 1508 that he went on his travels. He was born at Maubeuge about 1472, and may have made his first essays in painting under the influence of Memlinc, or rather that of Gérard David, at Bruges. He is the painter of an important *Adoration of the Magi* (acquired by Lord Carlisle for the National Gallery, London) which marks the transition stage between his Bruges education and his Italianate propensities. He was in the service of Philippe of Burgundy, son of Philippe le Bon, and, accompanying this Prince into Italy, he was much struck by the work of Leonardo da Vinci. In Rome he made a number of drawings of antique monuments. Returning to Belgium he painted Madonnas in an entirely Lombard style, and also the excellent portrait of Isabella of Austria, daughter of Philippe le Beau and Jeanne la Folle and sister of Charles V (Brussels Museum).

Among his principal works are *Adam and Eve* (Plate LIII) (Hampton Court Palace), *St. Luke and the Virgin*, signed Gossart, (Prague Cathedral), the splendid portrait of *Charles V* as a young man (Budapest Museum), *Neptune and Amphitrite* (Berlin), *Ecce Homo* (Antwerp Museum), his diptyches for Jean de Carondelet (Plate LI) (Louvre, Tournai Museum and Von Gutman Collection) and a *Madonna and Child* in the Brussels Museum. Gossart, who died about 1534, had a great influence on the numerous artists called Italianisers or Mannerists, who gained great success, notably at Antwerp at the end of the 16th century. From their teachings, by way of Michel Coxcie, Frans Floris and Otto Vaenius, the young Rubens was to develop.

XIII.—BERNARD VAN ORLEY (D'ORLEY).

Bernard Van Orley is a Brussels painter. In the 16th century he held a position analogous to that of Roger Van der Weyden in the preceding century. Roger was the painter of royalties, and Van Orley was in the service of Margaret of Austria and Maria of Hungary, Governors of the Low Countries. He was a man of many activities. He painted religious pictures and portraits, made designs for tapestries, and for stained glass (Ste. Gudule, notably), but nevertheless a number of diverse works are credited to him which are certainly by several artists. He was born about 1490, but the exact date and the place are unknown. He died at Brussels in 1542. He made the usual journey to Italy, and was strongly influenced by the masters of that country. He was in personal touch with Raphael, and later, on his return home, with Albrecht Dürer, which seems to denote a distinguished, cultivated, interesting personality. His earliest paintings obviously reflect local traditions, the teachings of Gérard David, Metsys and Mabuse. But the greater number of his works which

were known to exist are lost, though a few are known by old copies. The Museums of Vienna and Brussels are in possession of the parts of a triptych which was painted for the Corporation of Carpenters, and which originated at the Church of Notre Dame au Sablon. The centre portion (Vienna) is signed.

Bernard Van Orley's most brilliant period seems to have been about 1522. In 1521 he signed a *Holy Family* (Louvre) in which Italian influence is very strong. At this time Van Orley was in daily contact with Jacopo da Barbari, a Venetian pupil of Dürer's, who was, like himself, painter to Margaret of Austria (Plate LIV).

To Van Orley is attributed the creation of a type of Madonna and Child, recalling that of Van der Weyden, of which studio copies are frequently encountered, a fact which proves the commercial success of this subject, which was always in demand. It is at the Brussels Museum that Van Orley must be studied. His great altar-piece of *The History of Job* typifies the style of his maturity, with its Italian architecture covered with ornamental motives, its muscular figures full of action, which betray preoccupations inspired by Michael Angelo's paintings in the Sistine Chapel. The altar-piece of the Hanneton family (in the same Museum), a *Deposition of the Cross* with portraits of the donors on the wings, is even more significant. A *Madonna and Child* with an angel carrying a basket, and an *Adoration of the Shepherds* complete the representation of this Brussels master in the gallery of his native town.

According to the house records of Margaret of Austria, Bernard painted eight portraits of the Princess, which were presented to various persons of note. It is probable that at least two are in private collections in Brussels. A very important work by this artist is in the Church of Notre Dame at Bruges (an altar-piece with wings, representing Christ on the Cross). Many foreign museums, such as Stockholm and Munich have examples. The portraits of Marie of Hungary which he painted have not yet been identified.

XIV.—JOSSE VAN CLÈVE (OR CLEEF).

The typical work of a painter long known as "The Master of the Death of Mary" is in the Cologne Museum, and bears the letters J.V.A.B. in a monogram. The name of Josse Van der Beke, de Clève, has been put forward in this connection, and the guess seems plausible enough. But it has since been discovered that there were two artists of this name, who have been confused. The "Master of the Death of Mary" would be the elder of these two, and he worked at Antwerp.

XV.—JOACHIM PATINIR.

Some critics have found in Patinir the creator of landscape as a special subject. There had, of course, been landscapes before his day; from the Van Eycks onwards there had been scenery in the backgrounds, or discovered through any opening in the architecture. But Patinir reversed the importance of the elements. Scenes and figures became minute accessories to his great mountainous landscapes, through which wound sinuous rivers. Patinir was born at Dinant in 1485, but he worked at Antwerp, where he died in 1524. He seems to have been in Bruges, too, and perhaps he collaborated with Gérard David. Albrecht Dürer knew and esteemed him, and called him the good master painter of landscapes, and drew his portrait. Indisputably authentic works by him are rare. Antwerp Museum has a delightful little landscape with a miniature *Flight into Egypt*, signed and dated, which forms a valuable guide for the identification of the painter's other works. Only three other paintings by Patinir are signed: a *Baptism of Christ* (Vienna), a *Temptation of St. Anthony* (Madrid) and a *St. Jerome in the desert* (Karlsruhe).

XVI.—HENRY BLES.

Henry Bles, born at Bouvignes-lez-Dinant about 1485, has many similarities with Patinir. It is said that when quite young he had a lock of white in his hair (*een witte bles*) from which came his surname, "*Harry met de Bles*," and that he signed his works with the figure of a screech-owl (in Italian, *civetta*). Perhaps his real name was Henri de Patinir, and he was the nephew of Joachim, for a painter of this name was received master of the Guild of St. Luke at Antwerp in 1535. He spent a long period in Italy. Nothing could be more confused and uncertain than the list of his works.

XVII.—THE MASTER OF THE HALF-FIGURES.

Because of the singularity of the name and the elegant charm of his paintings, mention must be made of the artist called "The Master of the Female Half-Figure." This painter has left a series of pictures representing one or several young and beautiful women, usually dressed in ruby coloured bodices trimmed with ermine, and occupied with music or some gentle household task. Was he Flemish or French? He was probably a Fleming of Brussels extraction, living in France, perhaps at Tours, and working for people of standing at the time of Francis I. His principal and typical work is in Count Harrach's collection at Vienna and is a charming piece of painting. This artist is not represented in an interesting way in the public museums of Brussels and Antwerp—which is an unfortunate lack. There are some works by him in private collections in Belgium.

XVIII.—ANONYMOUS MASTERS.

Certain names from museum catalogues, and certain “anonymous” painters may here be passed in review. Among the contemporaries of the great painters one cannot pass by in silence the name of Simon Marmion, the prince of illuminators, who, born about 1425, worked at Valenciennes and Amiens, and influenced the school of French Flanders. He painted portraits of Charles the Bold and Isabella of Bourbon in 1473, and numerous other works, none of which is known to us. No painting can be attributed to him with absolute certitude, but a fragment belonging to the Brussels Museum called *A Bishop Preaching* has borne this famous name. There is also a triptych wing in the National Gallery which is supposed to be his work. His art seems to come mid-way between that of the Van Eycks and of Memlinc. He died in 1480.

Juste de Gand (Joost Van Wassenhove), received master of the Guild of St. Luke at Antwerp in 1460 and at Ghent in 1464, left for Italy in 1474, and practised there. He worked for Frederick of Montefeltre, Duke of Urbino. His chief work, a *Last Supper*, badly disfigured by restoration, is at Urbino. A short time ago there were restored to him some charming paintings which used to be credited to Melozza da Forli (Rome, National Gallery and Berlin), and an important *Golgotha* triptych in the Cathedral of St. Bavon at Ghent.

The Master of the St. Lucy Legend, whose typical work dates from 1480 and is in the Church of St. Jacques at Bruges, has been named as the painter of several works by means of comparison. Such are those in the Brussels Museum, the Pisa Civic Museum, the museums of Bruges, Ghent and Detroit, and the Heugel Collection in Paris.

Goswyn (or Goosen) Van der Weyden (1465?-1538), grandson of the great Roger, is the author of a series of scenes from *The Life of Ste. Dymphne*, originating in the Abbey of Tongerlo, and an excellent triptych in the collection of Sir Herbert Cook at Richmond.

The Master of the St. Ursula Legend, who flourished at Bruges in the time of Memlinc, has as his typical work a series of eight scenes from this Legend (Plate LVI) and two fragments of a triptych representing the Church and the Synagogue. These belong to the Couvent des Sœurs Noires at Bruges.

The Master of St. Giles seems to have been a Fleming influenced by Hugo Van der Goes, and to have worked in France towards the end of the 15th century. One of the revelations of the Burlington House Exhibition was the panel representing *The Mass of St. Giles*, (Plate LVII) part of a diptych of which the other part is in the National Gallery (Plate LVIII). The two paintings give episodes from the Legend of St. Giles, and it is from these two typical works that this anonymous painter has been named. His colour sense

and objective realism in portraiture are entirely Flemish. Absolutely nothing is definitely known about him. *The Mass of St. Giles* is a masterpiece, superior in every way to the National Gallery panel. Besides its value as a work of art it is the only remaining record of the Chapel Royal of the Abbey of St. Denis, which was destroyed at the time of the Revolution. There are many other anonymous masters, some of whom were represented at Burlington House: such are the Master of the St. Barbara Legend, the Master of the St. Catherine Legend, the master whom Friedländer calls "The Master of 1499" or "The Master of the View of Ste. Gudule," Juan de Flandes (Plate LIX) (painter to Isabella of Castille round about 1500) the Master of the Holy Saviour, and many others.

XIX.—ADRIAEN YSENBRANT, A. BENSON, J. PREVOST.

Among the pupils of Gérard David was one Adriaen Ysenbrant, who, like his master, came from Holland, and who was to be found in Bruges from 1510 onwards. He died in 1551. M. Hulin de Loo has supposed that the two panels of the diptych *Our Lady of the Seven Sorrows* (Church of Notre Dame, Bruges and Brussels Museum) may in all likelihood be his, and this seems very plausible.

Ambrosius Benson, born in Lombardy, who came to Bruges and was received master in 1519, has signed "A.B." and dated "1527" a typical picture which is in the Germanic Museum at Nuremberg. From this picture is attributed to him an important picture in the Antwerp Museum (the *Deipara Virgo*, foretold by the sibyls and prophets). He painted some excellent portraits, and his style is often similar to that of the so-called Master of the Female Half-Figure. He died some time before 1550.

Jean Prevost, or Provost carried on the tradition of Gérard David during the first thirty years or so of the 16th century. He was born in 1462, was master at Antwerp and Bruges, and died in 1529. The Brussels Museum has an excellent triptych by him painted to the order of Adam van Riebecke. Works by him are to be found at Bruges (Musée des Hospices and Musée Communal), Antwerp (*The Martyrdom of St. Catherine*), London, Douai, and elsewhere. He knew Albrecht Dürer, who stayed with him in Bruges in 1521 and drew his portrait (Weimar Museum).

XX.—HIERONYMUS BOSCH.

Jérome (or Hieronymus) Bosch was probably born at Bois le Duc (Hertogenbosch) about the year 1450, and continued to reside there till his death in 1516. He is said to have visited Spain, and to have there gained much applause, notably from Philip II. Between 1494 and

1502 he was at work on the decoration of the Cathedral of Bois le Duc, for which he carried out cartoons for stained glass, paintings, designs for sculpture, choir-stalls and fonts. The paintings in the Cathedral disappeared at the taking of the town by Frederick Henry of Nassau in 1629. Most of Bosch's works are known to us only by their titles, taken from the works of old authors: the principal examples which have come down to us are in Spain and at Vienna (an *Adoration of the Magi* and a *Healing of Madness*, in the Prado, and a *Martyrdom of St. Julia* and a *St. Jerome with St. Anthony and St. Giles* in the Vienna Museum). *The Hay-cart of Terrestrial Delights* is in the Escorial, a doubtful triptych at Valencia (subject, *The Crowning with Thorns*) and a *Temptation of St. Anthony* at Lisbon.

Bosch's success brought him many followers and pupils, and even imitators and plagiarists. It is very difficult to distinguish the works of the master from those of these others, who have generally imitated his work so faithfully that his monogram has often been added. Jan Mandyn of Antwerp was perhaps one of the painters of works after Bosch which are signed "M." It is also thought that Pieter Brueghel the Elder, who was so strongly influenced by Bosch at the beginning of his career, must have copied some of his compositions.

Hieronymus Bosch has been justly called the painter of nightmares. His strange and fantastic imagination often discloses a satirical or moral purpose. But it is difficult to arrive at the precise meaning of so many accumulated details, which are often grotesque or baffling.

At the church of Anderlecht, near Brussels, is an *Adoration of the Magi* which closely resembles Bosch's painting in the Prado, but it has been badly restored and is much damaged. Ghent Museum has a very characteristic *Christ bearing the Cross* (*Christ aux Outragés*) (Plate LX) in which Christ is surrounded by a crowd of people deformed to the point of caricature, extremely expressive of bestiality, cruelty, and physical and moral ugliness, among whom are a negro and a Chinese. This picture is powerful in colour. In the Brussels Museum there is a *Temptation of St. Anthony* which comes very near to this master's style, and is a reproduction of the picture at Lisbon. It forms material for the appraisal of his very characteristic drawing and bold technique, both so full of novelty at the period.

XXI.—LANCELOT BLONDEEL.

Lancelot Blondeel is chiefly known as the craftsman who designed the Franc fireplace at Bruges. He drew up the composition and designed the numerous ornaments in the style, inspired by Italian forms, which was then coming into fashion. His taste for architecture is shown in his paintings, wherein edifices in bistre on a golden back-

ground occupy almost the whole surface, leaving only minute portions for the episodes or characters represented. Blondeel was born at Poperinghe in 1496 and died at Bruges in 1561.

XXII.—PIETER COECKE D'ALOST (VAN AELST).

Pieter Coecke (or Cock), (1505?-1550) was an imitator of Blondeel, and, like him, was very versatile and had an almost universal aptitude for the creation and adaptation of ornamental forms. He was one of the most inveterate propagandists of the Italianate style. He was something of a nomad, visiting Italy, Constantinople, Lisbon and Tunis. Brussels has a small *Last Supper* engraved by Goltzius after Coecke, (it is marked: "Pierre van Aelst invenit") which may serve as a point of departure for a list of his works.

XXIII.—THE BRUEGHELS.

Brueghel, Bruegel or Breughel is the name of a whole family of painters of whom the earliest in date, Pieter Brueghel the Elder, is one of the great masters of Flemish painting. His authentic signed works bear the name "Bruegel," the "h" being added later by his son. Brueghel the Elder was received master of the Guild of St. Luke at Antwerp in 1551. The date and place of his birth are unknown, but it may be conjectured that he was born between 1525 and 1530. He is known to have made a journey to Italy, and to have left Antwerp after his return, about 1563, and settled in Brussels, where he was still living in 1569. He made many prints, but above all he was an admirable painter. The series of works preserved in the Vienna Museum, and several others in various collections, give him a place in the highest rank through the strangely individual quality of his draughtsmanship, his wonderful freedom in technique, his very personal faculty of interpretation and his beautiful colour. The Elder Brueghel has long been called "the Brueghel of the peasants" because of his whimsical scenes, which, particularly at the outset of his career, mark him as the heir of Hieronymus Bosch. This applies chiefly to his drawings and prints. His pictures of peasant life have for long eclipsed his other work. For are they not amusing?

It is only within recent years that the great beauty of these paintings has been realised,—their breadth in landscape, their truth of atmosphere, their very "modern" boldness of spacing and colour, and also the truth (often poignant) of the types portrayed. The meaning of these "drolleries" has become more clear, and the underlying depth of pathos and sentiment beneath their sarcasm has been more readily discerned. As an example of this one may cite the *Fall*

of *Icarus* at the Brussels Museum (Plate LXVI), that lovely and luminous landscape inspired by Brueghel's memories of his journey to the Straits of Messina. The fallen Icarus, just drowning (a negligible detail is visible in the one emerging arm) holds out no interest to the labourer driving his furrow on the bank. Likewise the fisherman, casting his nets from his boat, is taking no notice of the hapless Icarus. The fact is that in everyday life devoted to the earning of daily bread the catastrophe of a dreamer's fall from the clouds is a negligible incident. In this cunning way Brueghel points his moral. Life goes on. During the whole of his career, which was passed under Charles V and the Duke of Alva, and was marked by so many upheavals and tyrannies of religious Inquisition and civil war, Brueghel often indicated his thoughts and feelings by this veiled satire.

At that time the taste of both artists and collectors was all for Italianism, and the Antwerp school of "mannerists" was at the height of its success; but Brueghel, who had seen the masterpieces of Italy, remained immune from their influence. He had no model but nature, and it was through his ardour in the study of nature that he became unwittingly the creator of a series of masterpieces of which the Vienna landscapes are the most admired. Between Quentin Metsys and Rubens Pieter Brueghel the Elder is the greatest master of Flemish painting.

His characters recall the realistic shepherds of Hugo Van der Goes or the beggars of the Master of the St. Lucy Legend, but he gives his peasant characters prime importance and paints them in all the brutal strength of their joy or their work. By a sort of reaction against the cult of beautiful shapes and delightful faces which had come from Italy, he is interested only in humble and rustic types, in the dull, the sickly and the awkward.

The earliest dated painting by Brueghel the Elder is one marked 1558: it therefore seems likely that he was only painting for about twelve years. His most important canvases are at Vienna, at Madrid (*The Triumph of Death*), at Naples (*The Parable of the Blind*) and at the Chateau de Baudnitz (*The Haymaking*). Brussels Museum has several fine works by him: *The Fall of the Rebel Angels* (1562), which still recalls Hieronymus Bosch, *The Numbering at Bethlehem* (1566) (Plate LXV), *The Adoration of the Magi* a tempera painting on canvas, which is unhappily badly damaged, and the landscape containing *The Fall of Icarus*.

The Musée des Beaux-Arts at Antwerp, like that of Brussels, preserves reflections of the Elder Brueghel's compositions in the copies or adaptations made by his elder son, Pieter Brueghel "d'Enfer." The other son, Jan Brueghel ("de Velours"), is known by his fine landscapes with the distances in blue, by his animals, and his flowers treated like miniatures. He was a friend of Rubens, with whom he

often collaborated by putting in the backgrounds or accessories of the latter's works.

XXIV.—THE POURBUS FAMILY.

The name of Pourbus calls up for a wide public, I do not know why, the idea of wonderful portraits painted by a great master, capable of being bought at enormous prices. It should be known that the Pourbus formed a veritable dynasty of painters, and that three artists of that name have bequeathed us remarkable works. The study of them forms a perfect transition between a series of notes on the Brueghels and a study of the great men of the 17th century. The third Pourbus, like the third Brueghel, was contemporary with Rubens.

The first Pourbus (really Poerbus), who is called Pieter Pourbus the Elder, came from Gouda in Holland, to Bruges. He was born about 1510 and died at Bruges in 1584, and has been called the last Bruges painter. The age at which he came to Flanders, and the previous training he had gone through, are matters for conjecture. But the fact that on his arrival at Bruges he went into the studio of Lancelot Blondeel (whose daughter, by the by, he afterwards married) leads me to believe that he was then a young man, and was at first a pupil of his future father-in-law. His works must be studied at Bruges, for fortunately most of the best have remained there. At the Musée de la Ville are the two fine portraits of Jan Fernaguut (or Fernagant) (Plate LXVII) and his wife (née Adriaene de Buuck), with their lovely rich blacks, and the curious and particularised urban landscapes behind the figures; but above all the faces modelled in clear, pearly tonalities, which announce the decisive art of a strongly marked and worthy personality. These pictures are dated 1551. In the same year, Pieter Pourbus, strongly influenced by the Italians, finished his *Last Judgment* (Musée Communal de Bruges). In 1556 he signed his *Virgin of the Seven Sorrows* (Church of St. Jacques, Bruges), a triptych full of pathos. In 1559 came his great *Last Supper* (Cathedral of St. Sauveur, Bruges) in which the Italianism is more marked than ever. In 1574 he finished his triptych: *The Adoration of the Shepherds*, to the order of the Damhoudere family (Notre Dame, Bruges), and in 1578 a *Transfiguration* for the family of Soyer van Maele (Church of St. Jacques, Bruges). Other works by Pourbus the Elder may be found in the Museums of Vienna and Brussels, and in the collection of the Marquis de la Boëssière Thiennes, at Brussels.

His son, Frans Pourbus the Elder, (1545-1581) painted the wedding of the painter Georges Hoefnagel (Brussels Museum). The son of the elder Frans, known as Frans Pourbus the Younger, (1569-1622) had preceded Rubens at the court of Vincenzo da Gonzaga at Mantua, and was also a clever and versatile portraitist.

XXV.—LAMBERT LOMBARD (1505-1566).

Lambert Lombard is considered to be the most glorious representative of the art of the Maes region: the Walloons celebrate him as the most eminent master from Liège. It is certain that the artist who painted the *Self-Portrait* (Plate LXVIII) left by the Marquis de Peralta to the Liège Museum (and of which a copy exists at Cassel Museum) was a painter of the first order.

Lambert Lombard was born in 1505, at the moment when Cardinal Erard de la Marck was being elected Prince Bishop of Liège, and when a new era of peace and prosperity was beginning for this city. Little is known about Lombard's artistic training. In 1532 he was painter in the Palace of the Prince Bishop. The next year he made a journey to Germany, afterwards visiting the Low Countries and France. In Holland he knew Mabuse, with whom he worked at Middelburg. In 1535 he left for Italy, where he remained for about two years. Returning to Liège, he worked for various churches, designed stained glass, and embarked on various other tasks. Unhappily, hardly any of his works are preserved. Some small compositions from a dismembered altar-piece out of the Church of St. Denis at Liège are plausibly attributed to him: they show the martyrdom of this saint. One belongs to the Brussels Museum, others are in England, and all were reunited for the London Exhibition of 1927. Their Italianate style is very characteristic. The Vienna Museum has one or two paintings by Lombard. He was the teacher of Frans Floris and had other pupils, his studio at Liège being an active centre of diffusion of the new style imported from Italy.

XXVI.—ANTONIO MORO.

Anton Mor, to give him his real name, was another of the painters who were born in Holland but attached themselves to the Flemish School, and Antwerp was his headquarters during a wandering life. He was born at Utrecht about 1512. He changed his name to Antonio Moro when he began to work for Spanish patrons; and about 1559 he added "van Dashort" to it, for he had pretensions to gentility and posed as a man of the world, proud of good family connections. Besides this he was a fine cavalier and a man of elegance, as is proved by the portraits he painted of himself,—perhaps not without using a little flattery! In 1547 he was made master of the Guild of St. Luke at Antwerp. He began to build up his fortunes when he was noticed by Cardinal Granvelle, who commissioned him to paint his portrait (now in the Vienna Museum), a commission which was soon followed by the still higher task of painting the Duke of Alva. At

this period Moro was in Brussels, and while there he painted the Infante of Spain, afterwards Philip II. His progress can be traced to Rome, and afterwards, in 1550, to Lisbon. The following year he was in Madrid, but soon left again for Rome. According to Henry Hymans it was he who painted the famous portrait of *Cardinal Bibiena* (in the Prado), which was for many years attributed to Raphael, but which bears the name Moro on the back of the panel.

His vogue as a court painter then led him to England, where Charles V sent him to paint the portrait of Mary Tudor, then betrothed to Philip II. This portrait is a marvel of true psychological insight, which tells us more about the Queen than a whole biography could do. Naturally Moro was inundated with commissions from the English aristocracy, and many of his portraits are still preserved in British collections.

In 1554 Moro was in Belgium again, but after painting some masterly portraits there he returned to Spain, where Philip saw that he was kept busy. Eventually returning to Antwerp, Moro finished his career in the service of Alva. He carried out a whole series of admirable portraits, and may be reckoned as a true precursor of Van Dyck. Like the latter, he is less happy in the few religious compositions which bear his name. Brussels Museum has a very characteristic portrait of *Hubert Goltzius* (Plate LXIX), a portrait of *Alva* which reveals very clearly the mentality of that fanatic, a portrait of *Marie of Austria*, and two replicas of works which were done for members of the Spanish Royal House. Moro died at Antwerp in 1577.

XXVII.—NEUFCHATEL (LUCIDEL).

Nicholas Neufchatel, also known as Colyn van Nieuwcastel, Nicolas de Novocastello, or Lucidel (Nutzschideel), was a Walloon, born in the Comté of Mons (Hainaut) in 1527. After having received lessons from Pieter Coecke d'Alost and working at Antwerp, he emigrated to Nuremberg, where we find him installed in 1561. He soon became an inveterate portraitist of persons of rank in Germany, Austria and Bohemia, and attained great prosperity. He died at Nuremberg in 1590. Most of his works have remained in Central Europe, though the National Gallery has a beautiful female portrait by this master. Budapest Museum sent two remarkable works by him to the Exhibition at Burlington House, one of which, a *Portrait of Hans Pilgrim von Hertzogenbosch* is reproduced in Plate LXX.

Many of Neufchatel's works have been attributed to Hans Holbein, and certain among them are of doubtful authenticity. Neufchatel assimilated his Germanic environment very completely, and his works belong to the school of that country rather than to that of Flanders.

XXVIII.—PETER PAUL RUBENS.

Rubens is the most famous of all the painters of the Flemish School. His name is always cited among those of the few great masters who are saluted by the whole world as the highest geniuses who have practised the art of painting.

There was a time when the glory of the 17th century artists had quite put that of their predecessors in the shade. Nowadays, a more enlightened point of view does justice to these earlier painters, and the two Van Eycks, Van der Weyden, Memlinc, Van der Goes, Dirk Bouts and Quentin Metsys are no less famous than Rubens and Van Dyck. At public auctions their works fetch even higher prices than those of the later men, and the time has gone by when the Chevalier van Ertborn and Brussels Museum could, on the advice of Ed. Fétis, buy priceless panels by the despised "Gothic" masters for five or six hundred francs.

Rubens came of an old Antwerp family, but was not born in that town. For a long time Antwerp and Cologne were rivals for the honour of having been his birthplace, but recent discoveries in the records have finally decided that he was born at Siegen, in the Duchy of Nassau, in 1557. There is no general agreement as to the exact date, but the balance of probability is that it was June 28, the eve of the Feast of Saint Peter and Saint Paul, whose names he bears.

For many years the reasons which had induced his parents to leave Antwerp and settle in Germany, and above all those which had taken them to Siegen, were unknown. The painter's mother, a woman of fine character, had succeeded in keeping hidden certain events which besmirched her husband's memory with the taints of heresy and adultery. For nearly three centuries this jealously-guarded secret remained unguessed, and was only brought to light by the chance of researches in the archives of the House of Orange-Nassau, made by M. Bakhuizen van den Brink. Its truth was not admitted without controversy. Exalted patriotism and narrow-mindedness endeavoured to preserve Antwerp's title as the birthplace of her greatest painter. The father of Peter Paul Rubens was called Jan Rubens: he was an eminent jurist, and for many years fulfilled the office of sheriff to the town. He came of an Antwerp family in easy circumstances, and the names of his ancestors are to be found in various public records, under the form "Rubbens." Jan Rubens married Marie Pypelinck, who was of the same social standing as himself. Finding himself in sympathy with the tenets of the Reformation, and therefore feeling that he was in danger at the time of Alva's arrival, he judged it prudent to emigrate to Cologne.

His legal knowledge gained him the patronage of William the Silent, Prince of Nassau, whose steward and man of business he

soon became. William, perpetually at the wars, hardly ever lived with his wife, Anne of Saxony, who does not appear in a very favourable light in contemporary chronicles, being very frivolous and given to the pleasures of the glass. This lady fell in love with Jan Rubens, and their romance had tragic consequences. Maurice of Nassau, William's brother, at the head of a little band of men, captured the gallant steward as he was making his way through the Rhenish fields to a rendezvous, and had him thrown into a dungeon in the Citadel of Dillenburg. The culprit very nearly paid for his treachery with his life, and it took all the energy of his brave and generous spouse to secure the commutation of the capital sentence to one of imprisonment. After many months Jan Rubens was released under certain conditions, and authorised to settle at Siegen with his family; and there his last two children were born. This exile lasted till 1578, when the Rubens were allowed to return to Cologne. Anne of Saxony was dead, and William had already married again. But Jan Rubens could not dream of returning to Antwerp, where the religious persecutions were raging with fanatical fury; and he remained in Cologne until his death, which occurred in 1587.

In the following year his widow and children went back to Antwerp, and set up house in the Place de Meir. Young Peter Paul, then about ten years old, was sent to the parish school. His mother had devotedly returned to the bosom of the Church, and Jan's reformed religion, as well as the life at Siegen and Cologne, were both consigned to the limbo of the past. By an absolute conspiracy of silence all this was kept hidden, especially from the children.

At the age of fourteen, Peter Paul Rubens entered the service of the Princesse de Ligne, widow of the Comte de Lalaing, as a page. This lady kept quite a court at Antwerp, and the boy would not be long in such an environment without acquiring that knowledge of the world, ease of manner, and polish of nobility which stood him in such good stead later in his career, enabling him to mix as an equal with men of the highest rank, with whom he was so much brought into contact. It was also doubtless in the service of the Countess of Lalaing that Rubens learned French, and probably a little Italian and English, for his Antwerp Flemish would have isolated him from those around him if he had known no other tongue.

Rubens's aptitude for drawing and painting showed itself during his service with the Princess, and she persuaded his mother to put him in the way of a career for which he seemed so eminently fitted. His first teacher was Tobie Verhaeght, a good artist who was related to the family, and who soon taught the boy the little he knew. Furnished with the rudiments of his art, the pupil went on to Adam Van Noort, a man who was to become the teacher, and subsequently the father-in-law, of Jordaens. This preceptor also did not hold him

long, and Rubens soon went into the studio of Otto Vaenius, (Van Veen), an ardent admirer of the Italian style, with whom he worked for four years, after which he was received master of the Antwerp Painters' Guild. From the works left by the three successive teachers of Rubens (a few pictures and drawings by the first two, and many large paintings by the third) it is easy enough to recognise how much the temperament and genius of the pupil have added to the sum of their instruction. Otto Vaenius, who was a correct draughtsman, was greatly smitten with allegories personified by nude figures in the style imported from Italy by the Fontainebleau school. Rubens shared this taste, but with what fertility of imagination, composition and form, and what ceaseless novelty of invention !

At the age of twenty-three, having learnt all that was possible at Antwerp, the painter left for Italy, there to study the works of the great masters who had preceded him. One may imagine his enthusiasm when he arrived at Venice, and was able to con the masterpieces of Titian, Giorgione, Tintoretto, Veronese, Palma, and that Pleiad of colourists some of whose harmonies his palette has preserved. Also, he must have studied the great compositions of Mantegna at Padua. Rubens had taken his chance of employment when he got to Italy, but as luck would have it he was at once noticed by Vincenzo da Gonzaga, who made him painter to his Court at Mantua, where Frans Pourbus had preceded him. Thenceforward he was constantly thrown into the society of the great. A few months after his appointment he assisted in an official capacity at the wedding by proxy of Henri IV with Marie de' Medici at Florence. The next year Vincenzo entrusted him with a diplomatic mission to the King of Spain. In this manner began Rubens's double career, which occupied the major part of his life in the service of kings and princes, dividing it between the execution of commissions for paintings, which came from all hands, and embassies which kept him constantly travelling through Spain, France, the Low Countries and England. The office of Court Painter at Mantua did not prevent him from moving round, studying and painting in the various big towns of Italy. He went to Rome and Bologna, then to Venice again, and once more to Rome, where he came under the influence of Raphael, then to Milan, where he admired Leonardo da Vinci, then to Genoa, where he made a special study of architecture. Everywhere he went he painted constantly,—religious pictures, mythologies, historical scenes, allegories and portraits, a goodly number of which are still to be found in the churches and museums of Italy.

In 1608 Rubens was recalled from Rome by news of his mother's serious illness. Not waiting to take leave of the Duke, he hurried off to Antwerp; but arrived too late. Marie Pypelinck was no more. Rubens desired at the very least to do her high honour in

death, and he took charge of the making of her tomb and decorated the altar of the chapel where she was buried with a large picture he had painted at Rome, representing St. Gregory the Great and other saints. This picture was removed by Napoleon I in the course of his sacrilegious depredations in Belgium, and is now in Grenoble Museum.

Rubens had some difficulty in settling down in Antwerp again. He looked back with regret to his days in Italy, but in September, 1609, he succumbed to flattering offers made by the Archduke and Duchess Albert and Isabella, who were governing the Low Countries in the name of Philip II of Spain, and became their Court painter. He had shared a house with his brother Philip until the latter's marriage, and then, on October 13, 1609, he himself married Isabelle Brant, Philip's sister-in-law, and definitely settled at Antwerp.

His career there was brilliant from the outset. The Archduke Albert stood godfather to one of his children; he was enriched by important commissions; and in 1611 he undertook the construction of the sumptuous residence, at once house and studio, in the Place de Meir, which he kept up till his death. There were carried out his innumerable works,—paintings, cartoons for tapestries, engravings, frontispieces for books; and there he accumulated the precious collections which testified to his taste and erudition. Some parts of the buildings still remain.

Rubens's life at Antwerp is marked by the successive appearance of his great masterpieces and by his various embassies to foreign parts. His talent, which became more and more supple and free, thanks to the masterly technique which made easy the realisation of each of his conceptions, essayed the most diverse types of work with the same genius. He passed from a fine and delicate easel-picture to huge decorative panels, and there was no subject, no kind of painting, which he did not attempt. He is an example to the portraitist, the landscapist, the animal painter, the painter of *scènes galantes* or of scenes of everyday life. All his contemporaries, and most of the eighteenth century painters of note, were affected by his powerful influence. Foreign schools owe much to his teachings. France and England recognise how much of Reynolds, Gainsborough, Constable, Watteau, Lancret and Pater is owing to him, either directly or through his pupil, Van Dyck.

Rubens had many collaborators and followers. In those days the profession of a master of his kind was not practised as it is now. Rubens was in some sort the director of a huge painting establishment. He accepted all orders and provided what his clients wanted. He evolved the compositions, drawing those prodigious sketches which have come down to us, and which are perhaps the essence of his work. He also painted studies from nature. His collaborators pre-

pared the great canvases, worked the pictures up from his sketches, and even carried on the work during the master's absences; but Rubens put the finishing touches, delighting in painting the most brilliant pieces with his own hands, especially those inimitable nudes which shine out from his canvases like flowers.

There are few large works entirely by his hand. But if we reflect that his collaborators were artists such as Jan Brueghel de Velours, Anthony Van Dyck, Jacob Jordaens, Van Thulden, Juste d'Egmont, Frans Snyder, Jan Wildens, Cornelis Schut, Simon de Vos, Momper, Erasmus Quellyn, Lucas Van Uden, Soutman, Wouters, and many others of equal talent, whose works are now sought after, it will be easy to understand the justifiable admiration in which these works were held by contemporaries,—an admiration which has been confirmed by that of later ages.

Isabelle Brant died in 1626, and Rubens was greatly saddened by his bereavement. Fortunately, the necessity of carrying out his various tasks compelled him to travel, first in Holland, then in Spain, then in London, and then once more to Madrid. He scored a great personal success by bringing about peace between England and Spain in 1629: and in his other capacity great schemes of painting were going forward under his supervision.

In November, 1630, Rubens married again. He was now fifty-three, and he committed what in anyone else would have seemed the egregious folly of marrying a young and beautiful girl of sixteen, called H  l  ne Fourment. This disparity of age did not, however, prevent the union from being a happy one. Rubens was wildly in love with his young wife, who presented him with several children. He painted her portrait several times and she served as model for certain of his most voluptuous nudes.

Shortly after his marriage, Rubens arranged an armistice between Spain and Holland. In 1633 the Infanta Isabella, widow of the Archduke Albert, died, and this was the end of Rubens's career as a diplomatist: thereafter he devoted himself entirely to his home and his studio. Some time before he had bought the Seigneurial Castle of Steen, near Vilvorde, where he spent his summers. His neighbour there was David Teniers the Younger. The arrival of the Infante Don Ferdinand in Belgium was one more opportunity for Rubens to give rein to his creative imagination and luxurious tastes. The magnificent decorations which he envisaged for the temporary adornment of Antwerp on the occasion of this Triumphal Entry necessitated the employment of a large number of painters. The Cardinal Infante was dazzled by triumphal arches, fountains, decorations, and processions with luxuriously contrived chariots. But Rubens himself was prevented by the gout from issuing forth to take part in this festival, the memory of which has been preserved for us not only in his sketches for

it but also in the accounts of eye-witnesses. (Three sketches of chariots and triumphal arches are in the Antwerp Museum). The Infante paid a visit to the painter, who was greatly touched by this mark of esteem. Unhappily his health grew worse; he suffered cruel agony, and on May 30, 1640 he died, at the age of sixty-two years eleven months.

Rubens was buried in a chapel behind the choir of the Church of St. Jacques, for the altar of which he had painted one of his best pictures. This work is still in its place, or rather it has been replaced after having been taken to Paris, like so many others, by Napoleon's orders.

It is impossible to pass in review the work left by Rubens. The catalogue compiled by Max Rooses contains more than twelve hundred entries, without counting the drawings, cartoons for tapestries, engravings, frontispieces, designs for the Plantin printing house, architectural projects, and other miscellaneous works of this inexhaustible imagination. The most one can do here is to enumerate the principal masterpieces and mention the works of capital importance which Belgium has had the good fortune to retain.

The earliest work of importance is that enormous *Baptism of Christ* painted at Mantua for Vincenzo da Gonzaga, which is now in the Antwerp Museum. In it are to be perceived the influences to which Rubens was subjected during his stay in Italy, his admiration for Michael Angelo, and his search after colour-schemes which his sensitive Flemish taste has not yet succeeded in harmonizing. From the same period dates a *Gonzaga Family adoring the Holy Trinity*, of which two important fragments are still at Mantua. From this Italian period also come the *Romulus and Remus suckled by the Wolf* (Capitol, Rome), the *Justus Lipsius and his Pupils* (otherwise known as *The Four Philosophers*), in the Pitti Palace at Florence, the *St. Gregory and other Saints*, in Grenoble Museum, and *The Presentation in the Temple*, at Genoa.

The first things dating from the return to Antwerp are *The Setting up of the Cross* and *The Descent from the Cross* (Plate LXXII), in the Church of Notre Dame at Antwerp,—two most famous of all his works. Several Descents from the Cross were done about the same time for churches in the north of France. Then followed the famous *Christ à la Paille* (Antwerp Museum), the altar-piece of *The Miraculous Draught of Fishes* (Plate LXXIII), at Malines, the *Last Sacrament of St. Francis of Assisi* and the *Coup de Lance* (Plate LXXIV), in which the important part taken by Van Dyck is well known (both in Antwerp Museum), *The Scourging of Christ* (Church of St. Paul, Antwerp), and *The Mystic Marriage of St. Catherine* (Church of St. Augustine, Antwerp). Next come the altar-piece of the Church of St. John at Malines, *St. Roch interceding for those*

stricken by the Plague at Alost, the *Conversion of St. Bavon* (Church of St. Bavon, Ghent), and *The Coronation of the Virgin* (Brussels Museum).

About this time Rubens painted a series of hunting subjects as a diversion, and also some mythological pictures, like *The Rape of the Daughters of Leucippus* (Munich), but he continued his religious works: *The Education of the Virgin*,—Antwerp Museum; *The Last Supper*,—Brera, Milan; the series of *Adoration of the Magi*,—Museums of Antwerp, Brussels, etc.; *The Assumption*,—Cathedral of Notre Dame, Antwerp, and those curious pictures which are crowded with swarms of small nude figures, the small and large *Last Judgment* (Munich) and *The Fall of the Rebel Angels*, etc., etc.

One of the great enterprises undertaken by the studio of Rubens was the decoration of the Jesuits' new church at Antwerp, which was built in a very prodigal style, and required thirty-nine designs for the different parts of the ceiling, altar-pictures and so forth. This church was completely destroyed by fire in 1718, and only the great altar-pieces representing *The Miracles of St. Ignatius* and *The Miracles of St. Francis Xavier* were saved. They are now in Vienna Museum. Of what the ceilings were like we can form some idea from the admirable sketches for these, which are in the Museum at Gotha.

Rubens soon obtained the order for the decorative panels illustrating the life of Marie de' Medici, for the new Palais du Luxembourg at Paris. He succeeded in creating an enchanting series out of the events of a life entirely devoid of interesting episodes! By dint of reinforcing his imagination with a multitude of mythological and allegorical personages he succeeded in throwing an unforgettable glamour over absolutely banal subjects such as the birth, education and regency of Marie de' Medici, her landing at Marseilles, her marriage, the birth of Louis XIII, the reconciliation of the queen with her son, and many others. This series, carried out between 1621 and 1625 (now in the Louvre) was to have been followed by another dealing with the history of Henri IV, which presented more features of interest, but though Rubens had actually begun the work, he did not receive the commission. The two huge panels he had already done are in the Uffizi in Florence.

Shortly after this Rubens designed the cartoons for the series of tapestries called *The Triumphs of the Eucharist*, of which his studio also reproduced certain compositions.

Meanwhile the portraits were mounting up. *Rubens with Isabelle Brant* (Munich), *Isabelle Brant* (Windsor) (Plate LXXI), *The Seigneur de Cordes, and his wife, née Jacqueline Van Caestre* (Plate LXXIX) (Brussels Museum), *Rubens himself*, *Hélène Fourment*, (sometimes alone, sometimes with her children), *Suzanne Fourment*

("Chapeau de Poil," London), *La Petite Pelisse* (Vienna), *The Countess of Arundel*, *Pequius*, *Chancellor of Brabant* (Brussels). *The Archduke Albert*, *The Infanta Isabella*, *Marie de' Medici*, *Anne of Austria*, *Matthew Yrsselius*, *Abbot of St. Michel*, *Antwerp* (Copenhagen Museum), *The Monk Ophovius*, (The Hague), *The Wife and Children of Sir Balthazar Gerbier*, *Philip IV of Spain*, *Elisabeth de Bourbon*, and many others.

In 1621 Rubens finished, for the Infanta Isabella, the great triptych of *St. Ildefonse* which had been commissioned for the parish church of the Court (St. Jacques sur Coudenberg). It is one of his principal masterpieces, painted entirely by his own hand. It was unfortunately taken away to Austria by order of the Empress Maria Theresa, and despite many representations made by Belgium it remains in the Vienna Museum. The centre panel represents the Virgin delivering up the miraculous chasuble to St. Ildefonse. On the panels, the kneeling Archdukes are supported by their patron saints, standing behind them. The balance of the composition, the beauty of the figures and the harmony of the colourings make this work one of extreme importance. The portraits of the princes are excellent from every point of view.

Towards the end of his career Rubens was commissioned by Charles I of England to paint the ceiling panels in the Banqueting Hall at Whitehall. These were carried out by assistants after the master's sketches, and when they had been put in position Rubens went to England to see how they looked and put some final touches. They have become much darkened by the London atmosphere. One of the preliminary sketches is in the Brussels Museum.

About the same time Rubens carried out some decorative paintings for the hunting box of Torre de la Parada, not far from Madrid. Philip IV specified subjects taken from Ovid's "*Metamorphoses*." The sketches, most of which are in Brussels Museums, are delightful pieces of free and supple painting. They compare favourably with the famous sketch for a *Martyrdom of St. Ursula* (Plate LXXVI) near by, which is justly admired as the most beautiful of all the master's sketches. The Prado Museum possesses several of the panels from the Torre de la Parada.

It would seem that towards the end of his life Rubens tried to vary his subjects still more. He still painted to order large pictures for the high altars of churches, but at this period he also threw off the astounding landscapes drawn from the countryside near his Castle of Steen. Such are the extraordinary stable interior in which he places the episode of *The Prodigal Son* (Antwerp Museum), a picture possessing all the power of a Jan Stobbaerts; the great *Kermesse* (Louvre), which carries on the tradition of the Elder Brueghel and makes the contemporary peasant scenes of Teniers look almost

insipid; *The Feast of Venus* (Vienna) and the *Garden of Love, or Elegant Society* (Madrid), *scènes galantes* which prepared the way for Watteau and his followers; and that series of supple and pearly nudes, *The Three Graces* (Madrid), *The Judgment of Paris* (National Gallery) (Plate LXXVII), *Andromeda* (Berlin), and many others of a dazzling virtuosity never since equalled.

XXIX.—ANTHONY VAN DYCK.

Born at Antwerp on March 22, 1599, and dying at London on December 9, 1641, Anthony Van Dyck was the most famous and individual of all the Flemish artists contemporary with Rubens. He is particularly celebrated as a portrait painter. Born into a comfortably circumstanced family, and trained in his craft first by Hendrik Van Balen and then Rubens, he obtained his mastership in 1618. From this period forward he was for some years the principal collaborator of Rubens, for whom he carried out the important parts of several large compositions.

He made a first stay in London in 1620 and 1621, and in 1623 he visited Italy, remaining there for nearly five years. He stayed a long time at Genoa, where he painted many portraits, some of which are preserved in the museums of the town. Unhappily, those he painted for the Cattaneo family were sold to dealers and went out of Italy, mostly to the United States.

In 1627 Van Dyck returned to Antwerp; and about this time he painted some large religious and mythological works, without, however, ceasing to produce the portraits which were commissioned by a brilliant circle of patrons. It is generally agreed that those painted at this period are among his best: they testify to a complete mastery and are less superficial than those which came at the end of his career. One of the most delightful is that of *Marie Tassis* (Plate LXXXI), (Liechtenstein Collection, Vienna).

But London continued to hold out attractions to Van Dyck; and so, after returning there temporarily he eventually decided to settle there, and Charles I made him his court painter. By 1632 he was definitely installed in his official post, and thenceforward he hardly painted anything else but portraits. He found himself overwhelmed with orders, and therefore he gathered round him a group of students and collaborators. These latter prepared the backgrounds after the master's sketches, and also the clothing and accessories, while Van Dyck put the final touches, often only working on the faces and hands. In this way Van Dyck's studio produced in a few years an incredible number of likenesses, often painting the same one several times. The series of portraits of Charles I, Henrietta Maria and the royal children is very copious, (Plate LXXXIII—*The Three Eldest Children*

of *Charles I*). There are many at Windsor Castle and Buckingham Palace, without mentioning the numerous portraits of sovereigns and princes which adorn the museums of the entire world.

Van Dyck's art has not the spirit, the virility, the variety, or the prodigious fertility in invention which characterise that of Rubens, but it is marked by a very high distinction, exquisite taste, and a perfect sense of composition and colour. He had the feeling for the aristocratic demeanour, and gave his portraits a charm of worldly greatness which has never staled. If we compare portraits of personages previously painted by other artists with those executed after the same models by Van Dyck (not excepting those of Charles I and Henrietta Maria) we may measure how much of distinction and elegance the Antwerp master's skill has added to human beings who were really not rich in these qualities.

Van Dyck's career was short. He ruined his health both by excessive work and excessive pleasures. He married late in life, to please his royal master, a young English Society lady, Mary Ruthven, daughter of the Count of Gowrie, who traced his descent from the old kings of Scotland. Van Dyck has left a charming portrait of this lady (Munich Museum). They had a child, Justiniana, and the painter died on the day of the infant's christening, December 9, 1641.

The master's cosmopolitan career has prevented Belgium from owning many of his principal works. However, most of his religious works are there, chiefly in Antwerp Museum and various churches. The artistic pilgrim will find in Belgium the following: *Christ on the Cross, with St. Catherine of Siena and St. Dominic*, painted between 1623 and 1629 for the Dominican Monastery at Antwerp; *Christ brought down from the Cross*, painted about 1629 for the high altar of the Béguinage Church at Antwerp; *Christ in the Tomb*, for the Église des Récollets at Antwerp; *Christ on the Cross*, painted in 1627 for the Church of St. Rombaut at Malines; *The two Marys weeping over Christ* (Church of St. Antoine de Padoue, Antwerp); *Christ taking the Sponge of Vinegar* (1630), Church of St. Michel at Ghent; a *Crucifixion* and an *Adoration of the Shepherds* in the Church of Notre Dame at Termonde; and *The Setting up of the Cross* in the Church of Notre Dame at Courtrai.

Van Dyck was a remarkable engraver, and has left very fine original prints. He also wrought a collection of small portraits of celebrities painted in grey, which were engraved in his own lifetime.

XXX.—JACOB JORDAENS.

Jacob Jordaens was one of the most finely endowed masters who formed such a brilliant constellation around the great Rubens. His name is always placed immediately after those of Rubens and Van

Dyck, and this honour is justified by his exceptional qualities as a draughtsman and colourist. Unhappily he was lacking in that elevation of thought and moral greatness which alone could have added to his works the distinction and taste in which they are conspicuously wanting. Jordaens obviously took delight in a lower middle class circle, occupied with coarse pleasures. From these ranks he drew most of his models (the majority being members of his own family), and he only too often used his brush to depict their life and amusements. His *Fêtes des Rois*, Flemish proverbs, satyrs feasting with the peasants, reproduced with many variations, are well-arranged compositions, cleverly painted in richly harmonious colours, but the vulgarity of attitudes and types in them is displeasing. It is generally regretted that their large dimensions have no relationship to the interest of these domestic scenes, which would have gained by being treated in a smaller size. When Jordaens attempts other subjects, religious compositions, mythologies, allegories, even portraits, he brings no better spirit to the task as a rule. His nudes are heavy and ungraceful, their skin hanging in thick folds. Happily the disagreeable qualities of these works are in some sort redeemed by the beauty of the rich and brilliant colour.

The success which these pictures had with his contemporaries explains why he thought it worth while to multiply them and even re-copy them with no more study or refinement. He had gathered a group of collaborators who carried out under his supervision the commissions with which he was always well provided, and he put the finishing touches.

The Brussels Museum is the best field for the study of Jordaens. His technique is wonderfully supple, and his cleverness quite dazzling, and the fifteen or so works by which he is represented in this museum show the various sides of his talent.

Of all the Antwerp men of the 17th century, Jordaens was certainly the most completely Flemish, and the least influenced by Italian fashions. An exception to this is his *Pan and Syrinx*, one of the best of his works in the Brussels Museum, for it very evidently shows an attempt to imitate the methods of Caravaggio. The nymph is slim, almost elegant, and her ivory flesh, of a warm and amber-coloured pallor, forms a happy contrast to the master's usual ruddy tints.

In his portraits he made no attempt to idealise his sitters. While Van Dyck gave an aristocratic appearance to all, Jordaens gave a universally popular character to his models, providing a family likeness with the characters in his drinking bouts and gormandising parties. Up to 1914 the Church of St. Nicolas at Dixmude possessed a fine *Adoration of the Magi* by Jordaens, painted in 1644, but this picture was destroyed at the time of the German invasion.

The career of Jordaens presents few sudden turns of fortune.

Born at Antwerp in 1593, he became first the pupil and then the son-in-law of Adam Van Noort. He was admitted master at the age of thirty-two. Towards the end of his life, he embraced the reformed religion : but he was in no sense a Puritan or a Calvinist, and there is nothing in his art which might give any clue to possible reasons for this change.

Jordaens was also an engraver, and, like many other artists of the time, he made designs for tapestries. He died at Antwerp in 1678.

XXXI.—ADRIAEN BROUWER.

Adriaen Brouwer is nowadays one of the most highly esteemed among the painters grouped under the name of minor masters of the 17th century. In contrast to the many who were born in Holland and became masters at Bruges, Brussels, Louvain or Antwerp, Brouwer, born at Audenarde in 1605 and received master at Antwerp about 1631 or 1632, pursued part of his short career at Haarlem. Son of a tapestry designer, it is probable that Brouwer learned the rudiments of drawing from his father. He seems to have been strongly influenced by Pieter Brueghel the Elder, and he was very precocious, being received master about his twenty-second year. He therefore went to Frans Hals not so much as a pupil but as an equal. His Antwerp reputation seems to have preceded him, and he was received with all the respect due to a famous artist. The length of his sojourn at Haarlem is not known ; but he eventually returned to Antwerp and there spent the rest of his career, which closed in 1638.

For a long time Brouwer's reputation was eclipsed by that of David Teniers the Younger, also a painter of peasant scenes, but it is now more than rehabilitated. This renewal of enthusiasm has been justified by the identification as his work of some splendid landscapes (*e.g.* Plate LXXXVII) which, in various collections, used to pass under the names of other masters, even of Rembrandt. Brouwer was, indeed, a highly talented painter both in his technique and his use of colour. His rustic figures are portrayed with a feeling for character which invests them with genuine greatness. In his chief works he displays a mastery which puts him quite in the first rank. He was much imitated during his lifetime, so the catalogue of his works is still a matter of doubt. Unfortunately the Belgian museums have not retained his best works.

XXXII.—DAVID TENIERS.

David Teniers the Younger was one of the glories of the seventeenth century, and his name is usually placed just after those of Rubens, Van Dyck, and Jordaens. He came of a family of

painters, no less than seven of whom practised this art, while three bore the prænomen of David. David II, called the Younger, was the son of David I, called the Elder, and the father of David III, who in his turn became the Younger. The middle David is the great man of the dynasty.

The Teniers were Walloons, coming from Ath first to Antwerp and then to Brussels. Their name became a sort of firm style, for the Teniers Studio, like that of Rubens, took on almost any commission, and was frankly organised as a commercial concern. Though the firm's speciality was peasant scenes, inn interiors or village feasts, it dealt with other matters as well, and turned out portraits, landscapes, designs for tapestries, engravings and drawings.

David Teniers II, born at Antwerp in 1610, was a born painter, a dexterous technician, endowed with a refined colour sense, which gives value to subjects in themselves often interesting. The works in his earliest style are set in a warm red and transparent key. Though he was taught by his father, he was also doubtless influenced by Brouwer, who was a friend of his, and whose mastery was precocious. Later on he favoured silvery greys of charming and subtle delicacy. He brushed in his little figures with spirit, and showed himself a true virtuoso in his accessories—the still lifes with which he filled up his compositions.

His son, David III, died before him. This latter was before everything else his father's assistant in the tapestry designs and little commissioned panels, but he has also left some large portraits in which Van Dyck's influence is discernible, and, in the country churches round Vilvorde, religious pictures with life-size figures, which show at the same time his admiration for Van Dyck and his study of Andrea del Sarto and perhaps Murillo. He must have travelled in Italy, and perhaps also in Spain.

David Teniers II, who was very prosperous, was the founder of the Académie des Beaux-Arts at Antwerp. In 1651 he became official painter to the Archduke Leopold Wilhelm of Austria, Governor of the Low Countries, and also the curator of his private gallery. It was at that time that he went to Brussels. He painted several views of this gallery, and one may recognise among the canvases collected by the Archduke, certain paintings which are now in the museums. David Teniers II, was twice married, first to the daughter of Jan Brueghel de Velours, and then to Isabelle de Fryn, who seems to have led him into various extravagances. Rubens had been ennobled by Albert and Isabella, knighted by the King of England and honoured by the King of Spain; and it seems as though the Teniers household was stimulated to obtain equal distinction and cut a figure in the world. David II's last years were saddened by financial troubles due to this ambition, and the children of his first marriage, in conflict with those

of the second, brought ruinous actions against him. He died miserably enough at Brussels on April 25, 1690.

The big collections and the museums of Europe and America are rich in the works of Teniers. Among his chief performances the following may be cited: *The Painter and his Family*, (Berlin Museum); *Bird Shooting*, (Vienna Museum); *The Procession of the Guild of Archers at Antwerp*, (Hermitage, Leningrad); *View of a River*, (National Gallery, London); various *Temptations of St. Anthony* (Louvre, Rijksmuseum, Berlin, Brussels, etc.); *The Prodigal Son*, (Louvre); *The Kitchen*, and *The Alchemist*, (Mauritshuis, the Hague); and the *Panorama of Valenciennes*, (Antwerp Museum).

XXXIII.—CRAESBEEK AND TILBORCH.

Joost Van Craesbeek was born at Neerlinter round about 1606; he was a baker at Antwerp, and he was not received master of the Guild of St. Luke until 1634. He settled in Brussels, in 1651, and died there some time before 1662.

His usual style relates him to the cabaret and smoke-room scenes of Brouwer, but he has also left some religious pictures; and in these the realism of interpretation and the vulgarity of the types are not entirely redeemed by the harmony of the colours and the cleverness of the details.

Gilles Van Tilborch also deserves a word. He was born at Brussels about 1625, became a pupil of Teniers, was received master in 1654, and died about 1678. His large *Adoration of the Shepherds* in the Antwerp Museum is a curious painting, not without merit. Tilborch chiefly favoured genre scenes and small portraits in the style of Coques, a goodly number of which he has left behind.

XXXIV.—CORNELIS DE VOS.

Cornelis de Vos was born in 1585, admitted master at Antwerp in 1608, and died there in 1651. He would be relegated into the second class of painters were it not for the famous group of portraits at Brussels Museum. Among them is one of himself, life-size, with his wife and their two charming little girls (Plate LXXXIX), and into this painting he has put so much ardour, mind and love for his work that he has produced a masterpiece worthy of Van Dyck himself. Several portraits in foreign museums and collections now attributed to Van Dyck's first Antwerp period will doubtless, by comparison with this picture, be restored to Cornelis de Vos. His religious paintings and many of his likenesses of good citizens are, however, very indifferent work.

XXXV.—GONZALEZ COQUES.

Cocks, or Cokxs, is one of the most accomplished minor masters among the Antwerp men of the great century. His speciality was small portraits in the guise of genre subjects, placed either in an interior or the grounds of a castle; and these are quite delightful in their intimate charm and spirit. They are finely observed records, full of detail, and they provide much information on fashionable ways of the time, the furniture and arrangement of the rooms, costumes, liveries, musical instruments, and so forth. Few works by Coques remain in Belgium. They are mostly in the great foreign museums and English private collections. Several fine examples were shown at the Burlington House Exhibition.

XXXVI.—JUSTUS SUSTERMANS.

Justus (Josse or Joost) Sutterman or Sustermans was born at Antwerp in 1597, son of a Bruges draper. His whole career was passed in Florence, where he died in 1681. Studying under Frans Pourbus the Younger at Paris, he had an excellent preparation for a brilliant career as a portrait painter abroad. In 1620 he was already established at Florence as painter to Cosimo I, de' Medici, and he retained this post under the two succeeding Dukes, Ferdinand II, and Cosimo II. In 1623 he was sent to Vienna to paint the Emperor Ferdinand II and the Empress. In 1624 he met Van Dyck at Florence and painted his portrait. In 1627 he painted the portrait of Pope Urban VIII at Rome, and in 1636 that of Galileo. He successively carried out commissions at Genoa, Modena, Parma, Placentia, Milan and many other towns. Later on he was at Innsbruck in the service of the Austrian Emperor. In his best works Sustermans achieves the sobriety, dignity and grace of Van Dyck, and his success can be well understood. He has an important place among the Flemish seventeenth century masters.

XXXVII.—PAINTERS CONTEMPORARY WITH RUBENS.

Apart from the fact that he was one of Rubens's collaborators, Gaspard de Crayer, a pupil of Michel Coxcie, deserves a word. He was born at Antwerp in 1584, travelled in Spain, and worked chiefly at Ghent, where some of his principal works are still to be found. He died in 1669. Brussels Museum has no less than fifteen of his canvases, mostly originating in the churches of Brabant. The *Pietà* of the burgomaster H. de Dongelberghe, with his portrait and that of his wife, formerly Borluut, is an interesting iconographical document, for Adrienne Borluut belonged to the same Flanders family of

that name from which sprang Isabelle, wife of Josse Vydt, immortalised by the Van Eycks on the reverse of the altar-piece of the *Lamb*.

Other painters of importance in the history of the seventeenth century were the specialists in animals and still life: Frans Snyders (1579-1657), Adriaen Van Utrecht (1599-1652), Jan Fyt (1611?-1661), Pieter Boël (1622-1674) and Paul De Vos (1590?-1678). There were also the landscape painters, Jacques d'Artois (1613?-1686), L. De Vadder (1605-1655), Lucas Van Uden (1595-1672) and especially Jan Siberechts, a sculptor's son, born at Antwerp in 1627. He painted principally landscapes, but with figures of important size. He doubtless lived in Italy. We know that he was made master at Antwerp in 1649, and that he finished his career in England, where many of his canvases are to be found. He usually painted fords, farmyards, and sometimes interiors with figures; and he undoubtedly influenced the English landscape painters of the eighteenth century, notably Gainsborough and Constable.

The exhibition of Flemish landscapes organised at the Brussels Museum in 1926 brought to light the works of a painter formerly entirely unknown, William Siberecht (without an "s"), thus adding a stone, great or small, to the edifice of knowledge which is perpetually being built up.

XXXVIII.—THE EIGHTEENTH CENTURY.

The history of Belgian painting during the eighteenth century has still to be written. Justice has not yet been done to several artists who continued conscientiously working in the tradition of their forbears, and kept the art of drawing and technique in general on a high level. They form the links between the masters of the 17th century and those remarkable nineteenth century Belgian artists who have made our contemporary school very famous,—Francois Navez, Henri Leys, Alfred Stevens, Henri de Braekeleer, Charles Degroux, Hippolyte Boulenger, Constantin Meunier, and many others.

The importance of certain Belgian painters of the eighteenth century is beginning to be realised,—Pieter Verhaeghen, for example, but for most of his contemporaries there has arisen no one to do them honour, as did the Goncourts for the French painters of the same period. Without doubt political and economic circumstances were responsible for the fact that few painters prospered in Belgium at that period, and that many emigrated to work for foreign princes or rich men. The works of these have often been confused with those of the artists in their country of adoption and now often bear the most fantastic attributions.

Pieter Verhaeghen was born at Aerschot in 1728 and died at Louvain in 1811. He was something of a cosmopolitan and a traveller.

Trained at Antwerp, he travelled in France, Italy and Austria. It is only recently that the Brussels Museum acquired some of his pictures. Most of them are at the abbeys of Parc, near Louvain, and of Averbode. He had large commissions for churches and monasteries, and pictures by him are to be found at the Collegial St. Pierre at Louvain, at Aerschot, and Turnhout. His compositions derive from Rubens, and testify to a high talent: they are well balanced, strictly decorative, warm and rich in colour.

Théobald Michau, an earlier man, (1676-1755) combined the tradition of Brueghel de Velours with that of David Teniers. In the work of Pierre Van Rysschoot the influence of Teniers again appears, refined by that of Watteau and the Parisian painters. The two Horemans, Antwerp men, father and son, pleasantly carried on the style of Gonzalez Coques. Léonard Defrance had local successes at Liège. Pierre Sauvage, of Tournai (1744-1828), worked at Paris.

Many others remain to be revived, and an exhibition devoted entirely to Belgian eighteenth century work is much to be desired. In such an exhibition many charming works from private collections would be revealed, restoring the memory of many names already forgotten.

XXXIX.—GENERAL CONSIDERATIONS.

The preceding notes have lightly touched the history of painting in Belgium (or rather the history of Belgian painters) during a period of more than four centuries. From the appearance of the earliest artists, certain general characteristics revealed themselves, which seemed inherent in the race and the country. Our painters are realists: they look at nature in an absolutely objective way, and have a keen respect for the models before them. Their great aim is to give a faithful representation of reality. They do not interpret their vision, or if they do, it is unwittingly, through the medium of their feelings; but this is done without any set intention voluntarily to alter line, form or colour in any way in the interests of expressive effect. Doubtless there have been exceptions to this, but they have been so rare that they merely prove the rule. All the faces in pictures of the Belgian School seem to be portraits painted from life, and this even applies to the faces of the characters in the religious pictures. Portraits of the Holy Trinity or of God the Father bear resemblances to contemporaries of the artists, chosen from the crowd by reason of a certain conformity to type. The Madonnas holding the Divine Child are also portraits, for which young women known to the painters doubtless often posed. The saints, too, and the biblical, historical and allegorical personages which crowd our masters' canvases, are again portraits.

In Italy the artists endeavoured to idealise types and make them conform to certain canons of beauty by altering proportions, simplifying contours and eliminating anything which would individualise the sitters. There is nothing like this in our paintings : or at least, wherever it is to be observed it appears as the result of foreign influence, of imported fashion : it is not spontaneous or indigenous.

The landscapes, though no doubt built up, are formed from materials taken direct from nature, plausible enough even though inexact, and rendered with meticulous care.

Speaking generally, the painters belonging to what it is agreed to call the Flemish School have not a great deal of imagination. Apart from Rubens, who was an all-round genius, most of them confine themselves to the loving production of a "piece." They are not nervous about repeating themselves, or even about borrowing arrangements of proved success from older artists.

Fashion has always played an important part in the field of art. Each age has had its own taste, and each age has conscientiously believed that its own taste was the only true one. Evolution is made by the efforts of each generation, above all anxious to produce new formulæ and to differentiate itself from the last. But all the artists who were living at one period have given their paintings some quality which imparts a certain "family likeness" to all. Pupils thought they could not do better than try to imitate their masters, and the idea of at once marking a distinct and original personality by differentiating themselves from everything that had gone before never crossed their minds.

Yet in achieving complete mastery they did unwittingly establish their own individuality. Van Dyck began by copying Rubens's style as the most perfect of models. But slowly, gradually, he threw off this influence, because his temperament and experience led him away from it, but he did this instinctively, and without conscious and voluntary effort.

The fashion of 1927 undoubtedly influences me when I attribute to each of these successive groups the qualities which seem most justly to belong to them, according to the opinions of the best informed among my contemporaries. I omit a large number of names of painters who seem to me to be of secondary interest ; but many opinions will have to be revised. Only fifty years ago very little importance was attached to the Primitive masters who succeeded the Van Eycks. Nowadays we are amazed at the enthusiasm of those days for the "Mannerists" and "Romanisers" who preceded Rubens. The pictures of Frans Floris (called "The Incomparable"), Michel Coxcie, Martin De Vos, which can so easily be studied at Antwerp Museum, appear to us to be the hybrid and insipid products of one of the least notable periods of our art. And probably at some

possibly not far distant time in the future we ourselves will be taxed with injustice.

When Fromentin was writing about his masters of olden time he had no admiration save for Rubens and his contemporaries of the seventeenth century. He hardly mentions the Van Eycks and their followers. Rubens himself, though such a perspicacious collector of antiques, had no thought of gathering together a collection of the masterpieces of his Flemish forbears or of the 15th century Italians, reserving his enthusiasm for the Italians of the second Renaissance.

Have we not known the period when "Monsieur" Ingres and his pupils were giped at? and yet to-day young men swear only by Dominique Ingres, and give it out that their work derives directly from his teachings and his traditions.

What will be the opinion in twenty years' time? Who will be the favourite? It would be most curious to draw a sort of graph giving the ups and downs of artistic enthusiasm at the end of each quarter-century. Like the points marked daily by a nurse, according to the patient's pulse and temperature, the entries on this chart would reflect the disdains and infatuations with which the elect have always led their followers, like a kind of mountain range. And what heights and depths there would be!

The comparison of these successive documents would be extremely piquant. I think that only the latest (chronologically) would attribute more merit to the works of the past than to those of the present. Up to the time when the cult of the "old" became so widespread, each generation believed quite sincerely that it had surpassed the preceding one, and that it had made a step forward in art, while still relying on tradition and on the experience of those who had gone before! And the outmoded works of the past were rejected. Nowadays it is given out that the example of the old masters is overwhelming and inimitable: and so there is a pretence of making a clean sweep of all tradition. It is asserted that from its beginnings painting has been on the wrong road, and that only from to-day is to be dated the understanding of its true ends.

In virtue of these assertions, certain people say that the time has come to burn the museums containing all these specimens of bad ways of painting which were fashionable in the past.

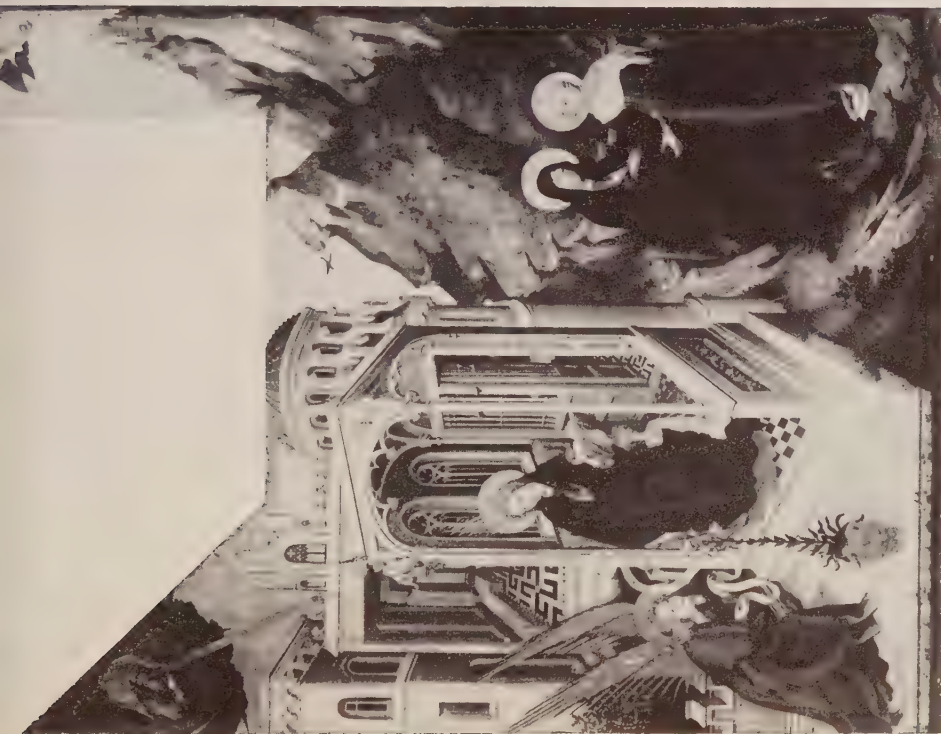
May the good God forgive them!





In the Collection of Mme. D. de Corswarem

SCENES FROM THE LIFE OF THE VIRGIN.
FLEMISH SCHOOL, Circa 1400



(Left) ANNUNCIATION AND VISITATION. (Right)
PRESENTATION IN THE TEMPLE AND FLIGHT
INTO EGYPT. BY MELCHIOR BROEDERLAM
(Two panels of a polyptych)



Cathedral of St. Bavon, Ghent

POLYPTYCH—ADORATION OF THE LAMB.
BY H. & J. VAN EYCK (See also Plates VIII and IX)



Cathedral of St. Bavon, Ghent

ADORATION OF THE LAMB—ANGELIC CHOIR.
BY H. & J. VAN EYCK (*Panel of Polyptych*)
(See Plates VI, VII and IX)



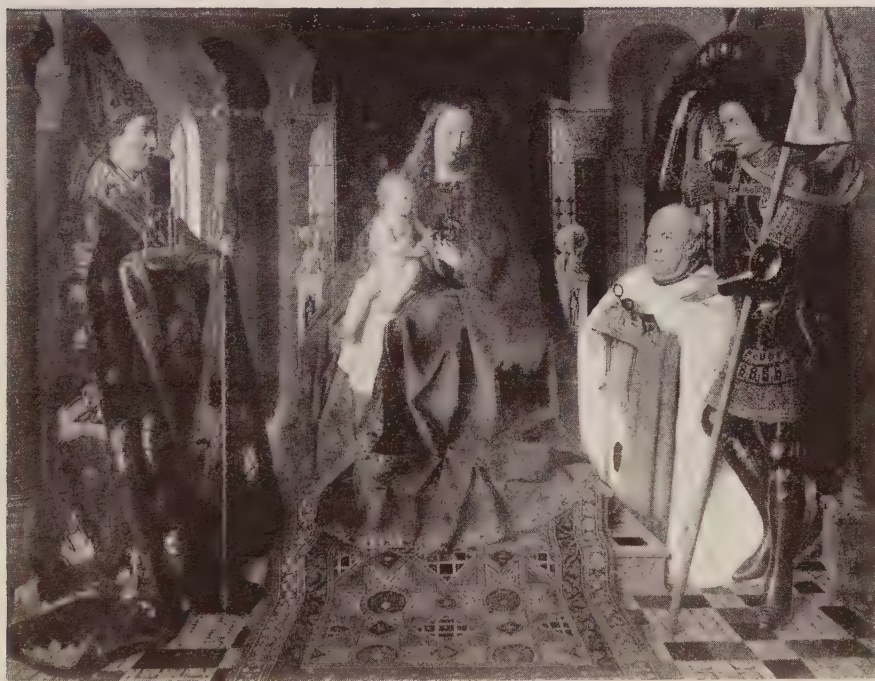
Cathedral of St. Bavon, Ghent

ADORATION OF THE LAMB. BY H. & J. VAN EYCK
(Polyptych—closed. See Plates VI-VIII)



*In the Collection of Sir Herbert Cook, Bart.
(Anderson photo)*

THE THREE MARYS AT THE SEPULCHRE. BY HUBERT VAN EYCK



MADONNA ALTAR-PIECE. BY JAN VAN EYCK
(Above) DETAIL—PORTRAIT OF CANON
GEORGES VAN DE PAELE

Musée Communal de Bruges



PORTRAIT OF JOHN ARNOLFINI AND HIS WIFE.
BY JAN VAN EYCK

National Gallery



THE ENTHRONEMENT OF ST. ROMOLD AS ARCHBISHOP
OF DUBLIN. ATTRIBUTED TO COLIN DE COTER.
(Formerly attributed to Jan van Eyck. Part of a series in the
Church of St. Rombaut (Romold), Malines. See Plate XLIII)

*In the Collection of the Duke
of Devonshire (Photo Mansell)*



*In the Collection of the
Countess Jeanne de Merode, Brussels*

THE ANNUNCIATION. BY THE MASTER OF FLÉMALLE
OR OF MÉRODE (? ROBERT CAMPIN) (Triptych)



ST. VERONICA. BY THE
MASTER OF FLÉMALLE OR
OF MÉRODE (ROBERT
CAMPIN?)

*Staedelsches Kunstinstitut,
Frankfurt*



DESCENT FROM THE CROSS. BY ROGER VAN DER WEYDEN

Escorial, Madrid



In the Collection of Colonel Michael Friedsam

PORTRAIT OF LIONELLO D'ESTE
BY ROGER VAN DER WEYDEN



In the Collection of the Earl of Powis

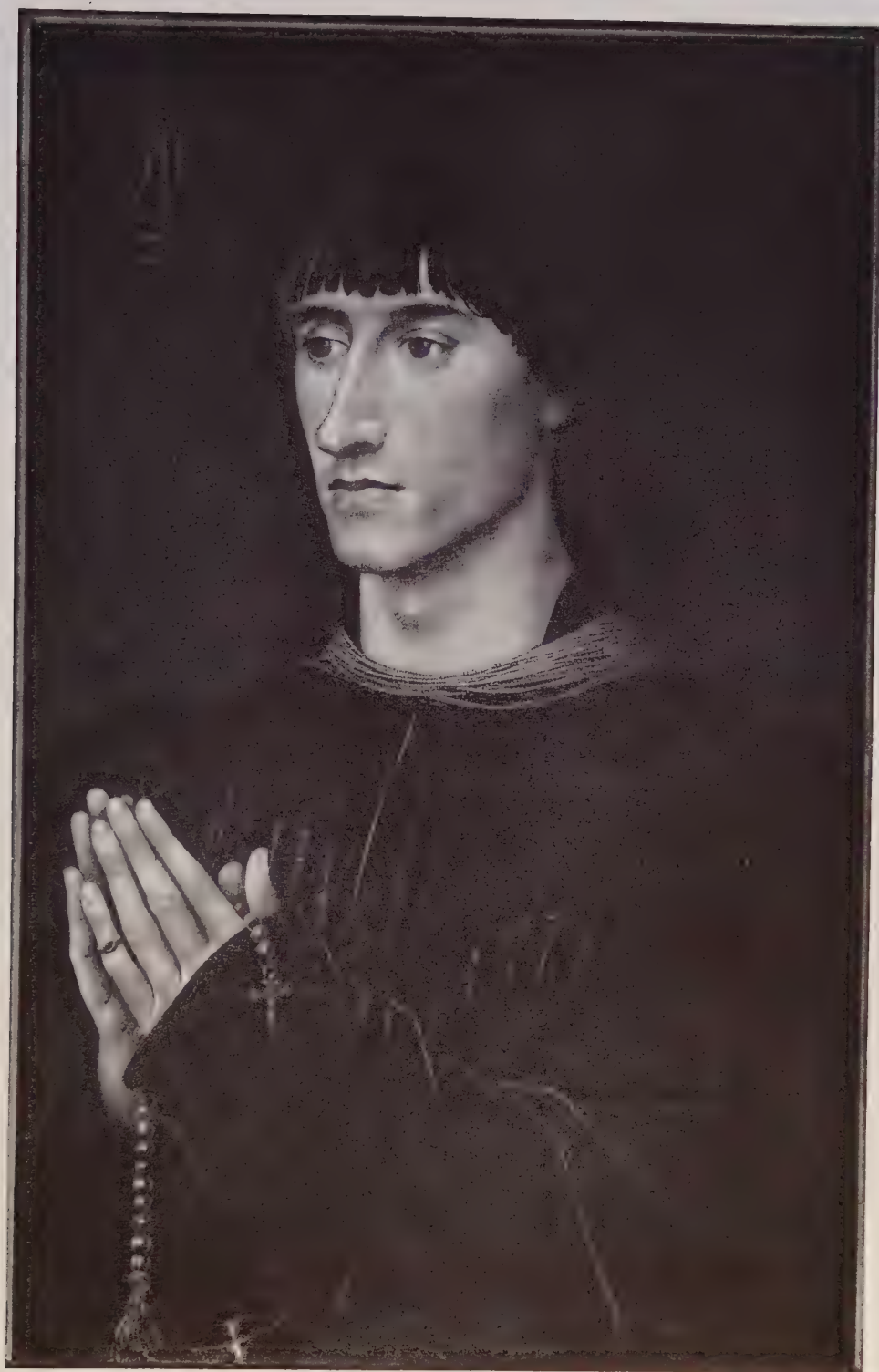
PIETÀ. BY ROGER VAN DER WEYDEN



MADONNA AND CHILD. BY ROGER VAN DER WEYDEN

Collection of the late Mrs. Henry E. Huntington

(Sinister panel of diptych. See next plate)



*Musée des Beaux-Arts, Antwerp
(Bruckmann photo)*

PHILIPPE DE CROÿ. BY ROGER VAN DER WEYDEN
(Dexter panel of diptych. See preceding plate)



PORTRAIT OF A LADY (*on wood*)
BY ROGER VAN DER WEYDEN

In the Collection of the Hon. Andrew W. Mellon



Church of St. Peter, Louvain

THE LAST SUPPER. BY DIRK BOUTS
(Large triptych. See Plates XXV-XXVIII)



MEETING OF ABRAHAM AND MELCHISEDECH. BY DIRK BOUTS
(One of the shutters of large triptych. See Plates XXIV-XXVIII)

Church of St. Peter, Louvain



Church of St. Peter, Louvain

GATHERING THE MANNA. BY DIRK BOUTS
(One of the shutters of large Triptych. See Plates XXIV-XXVIII)



Church of St. Peter, Louvain

THE PASSOVER. BY DIRK BOUTS
(Wing of large Triptych. See Plates XXIV-XXVIII)



Church of St. Peter, Louvain

ELIJAH IN THE DESERT. BY DIRK BOUTS
(Wing of large Triptych. See Plates XXIV-XXVII)



Musée Royal des Beaux-Arts, Brussels

JUDGMENT OF THE EMPEROR OTHO—SLAUGHTER
OF THE INNOCENT, BY DIRK BOUTS (See Plate XXX)



Musée Royal des Beaux-Arts, Brussels

JUDGMENT OF THE EMPEROR OTHO—TRIAL
BY FIRE. BY DIRK BOUTS (See Plate XXIX)



Church of St. Sauveur, Bruges

MARTYRDOM OF ST. HIPPOLYTUS. BY DIRK BOUTS
(Central panel of Triptych)





*Musée Royal des Beaux-Arts, Brussels
(Bruckmann photo)*

ST. ANNE, THE VIRGIN AND CHILD, AND A DONOR.
BY HUGO VAN DER GOES



Uffizi, Florence

PORTINARI ALTAR-PIECE. BY HUGO VAN DER GOES



*Holyrood Palace. By gracious
permission of H.M. the King*

SIR EDWARD BONKIL. BY HUGO VAN DER GOES
(Wing of "Trinity" Altar-Piece)



Hospital of St. John, Bruges

SHRINE OF ST. URSULA. BY HANS MEMLING



In the Collection of the Duke of Devonshire THE MADONNA AND CHILD WITH SAINTS AND DONORS.
(Mansell Photo) BY HANS MEMLINC (A Triptych)



Musée Royal des Beaux-Arts, Brussels



PORTRAIT OF GUILLAUME MOREEL AND OF HIS WIFE
BARBARA DE VLAENDERBERCH. BY HANS MEMLING



Musée Communal de Bruges

JUDGMENT OF CAMBYSES. BY GÉRARD DAVID



In the Collection of the Duke of Devonshire, K.G.

DEPARTURE OF SAINT ROMOLD.
ATTRIBUTED TO COLIN DE COTER
(Formerly attributed to Gérard David. See Plate XIV)

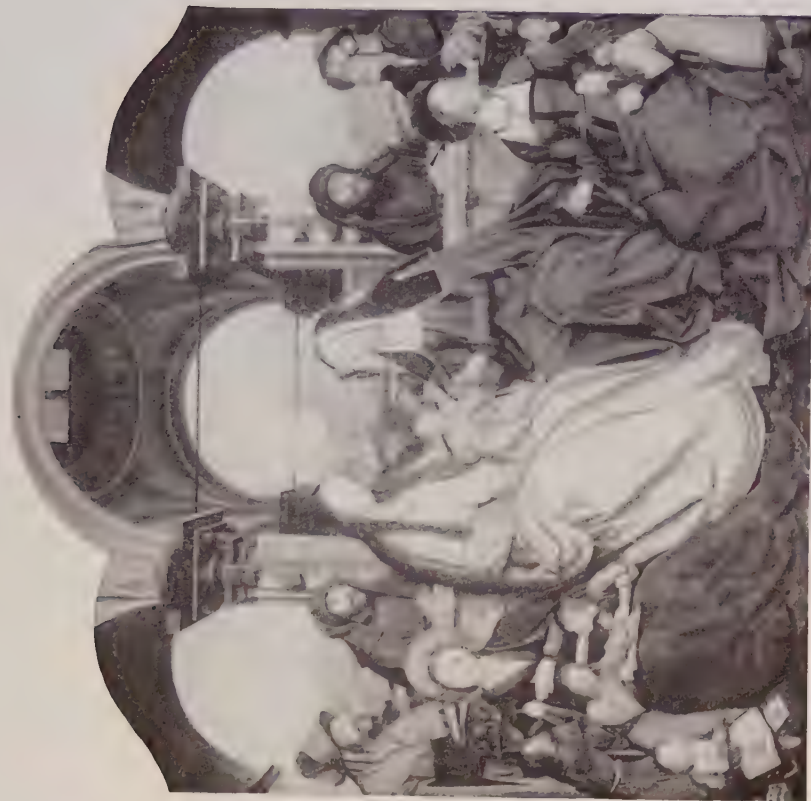
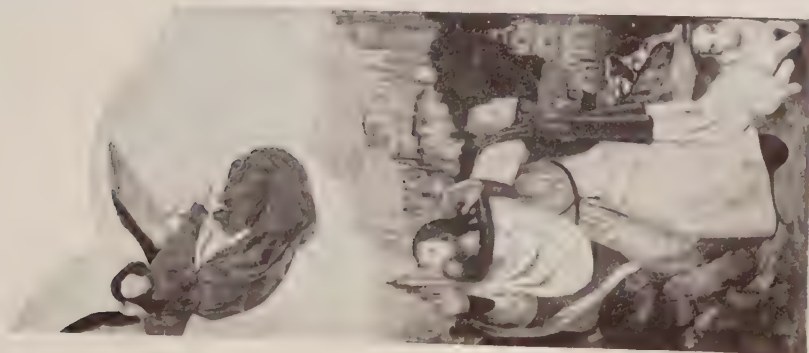






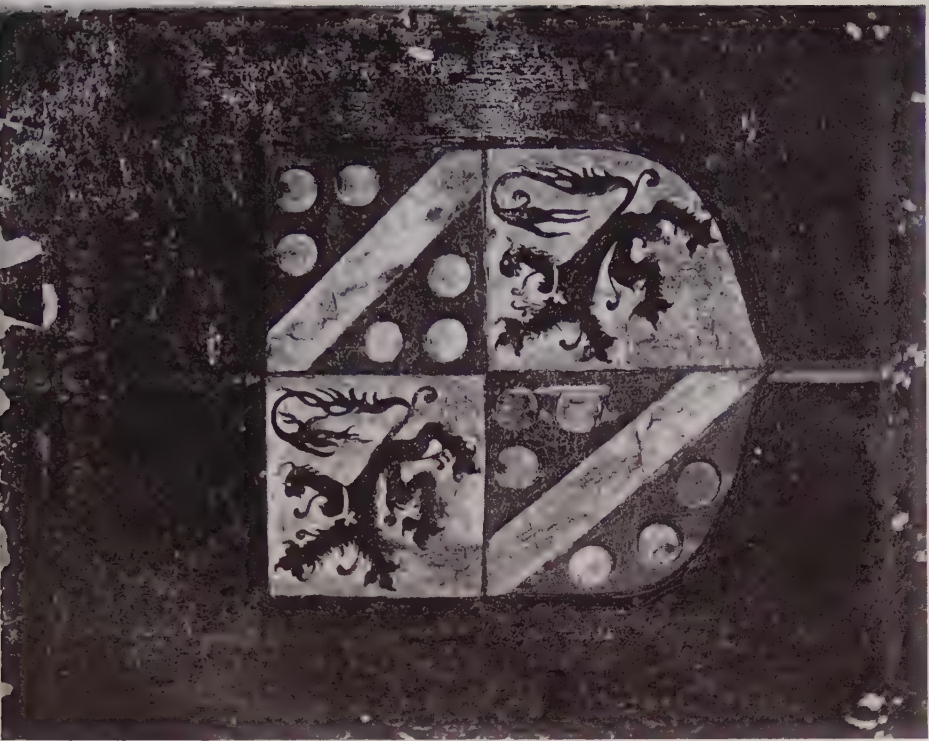
Musée Royal des Beaux-Arts, Antwerp

THE LAYING IN THE TOMB. BY QUENTIN METSYS
(Centre panel of Triptych)



Musée Royal des Beaux-Arts, Brussels

LEGEND OF ST. ANNE. BY QUENTIN METSYS
(*Large triptych*)



ST. DONATIAN and (on reverse side) ARMS OF JEAN DE CARONDELET,
BY JAN MABUSE. (Sinister panel of diptych. See next plate)



In the Collection of Herr von Gutmann

PORTRAIT OF JEAN DE CARONDELET. BY JAN MABUSE
(See preceding plate)



Art Gallery, Glasgow

THE MADONNA OF THE FOUNTAIN. BY JAN MABUSE



Hampton Court. By gracious permission of H.M. the King

ADAM AND EVE. BY JAN MABUSE



In the Collection of Dr. Fr. D., Brussels

PORTRAIT OF MARGARET OF AUSTRIA.
BY BERNARD VAN ORLEY





THE LEGEND OF ST. URSULA. BY THE
MASTER OF THE ST. URSULA LEGEND
(One of a series of eight panels)

Convent of the Sœurs Noires, Bruges



*In the Collection of The Lady Seaforth, C.B.E. THE MASS OF ST. GILES. BY THE MASTER OF ST. GILES
(Sinister panel of a diptych. See next plate)*



National Gallery

THE LEGEND OF ST. GILES. BY MASTER OF ST. GILES
(Dexter panel of Diptych, see preceding plate)



Louvre

CHRIST AND THE WOMAN OF SAMARIA. BY JUAN DE FLANDES



Museum, Ghent

CHRIST WITH THE MOCKERS. BY HIERONYMUS BOSCH



In the Collection of Edward Tuck, Esq.

PORTRAIT OF JOOST VAN BRONCKHORST.
BY JAN MOSTAERT









Musée Royal des Beaux-Arts, Brussels

THE NUMBERING AT BETHLEHEM. BY PIETER BRUEGHEL, THE ELDER



Musée des Beaux-Arts, Brussels

THE FALL OF ICARUS, BY P. BRUEGHEL THE ELDER



Musée Communal, Bruges

PORTRAIT OF JAN FERNAGUUT. BY PIETER POURBUS THE ELDER





Musée Royal des Beaux-Arts, Brussels

PORTRAIT OF HUBERT GOLTZIUS. BY ANTONIO MORO



Musée des Beaux-Arts, Budapest

PORTRAIT OF HANS PILGRIM VON
HERTZOGENBUSCH. BY NICOLAS NEUCHATEL



*Windsor Castle. By gracious
permission of H.M. the King*

PORTRAIT OF ISABELLA BRANT, FIRST WIFE
OF THE PAINTER. BY PETER PAUL RUBENS



The Cathedral, Antwerp

DESCENT FROM THE CROSS. BY PETER PAUL RUBENS



Church of Notre Dame au delà de la Dyle, Malines

MIRACULOUS DRAUGHT OF FISHES.
BY PETER PAUL RUBENS



Musée Royal des Beaux-Arts, Antwerp

THE CRUCIFIXION—"LE COUP DE
LANCE." BY PETER PAUL RUBENS



Liechtenstein Gallery, Vienna

THE DEATH OF DECIUS MUS. BY PETER PAUL RUBENS



Musée Royal des Beaux-Arts, Brussels

MARTYRDOM OF ST. URSULA—A SKETCH
BY PETER PAUL RUBENS





Museum, Vienna

PORTRAIT OF RUBENS, SENIOR. BY PETER PAUL RUBENS



Musée Royal des Beaux-Arts, Brussels

PORTRAIT OF JACQUELINE VAN CAESTRE
BY PETER PAUL RUBENS



Pallazzo Rosso, Genoa

MARCHESA DE BRIGNOLE. BY A. VAN DYCK



Liechtenstein Gallery, Vienna

PORTRAIT OF MARIE TASSIS. BY A. VAN DYCK



The Hermitage, Petrograd

YOUNG MAN WITH A CROOK (PHILIP,
LORD WHARTON). BY A. VAN DYCK



*Windsor Castle. By Gracious
permission of H.M. the King*

THE THREE ELDEST CHILDREN
OF CHARLES I. BY A. VAN DYCK



In the Collection of Sir Joseph Duveen

QUEEN HENRIETTA MARIA, WITH THE DWARF,
SIR GEOFFREY HUDSON. BY A. VAN DYCK



Musée Royal des Beaux-Arts, Brussels

ALLEGORY OF FECUNDITY. BY J. JORDAENS



*In the Collection of the Duke
of Devonshire, K.G.*

PORTRAIT OF FREDERICK HENRY OF NASSAU AND OF
HIS WIFE AMALIA DE SOLMS. BY JACOB JORDAENS



In the Collection of Dr. J. Seymour Maynard

LANDSCAPE. BY A. BROUWER



Musée Royal des Beaux-Arts, Brussels

FLEMISH KERMESS. BY DAVID TENIERS THE YOUNGER





By permission of the Executors of the late Sir George Holford PORTRAIT OF A MAN. BY J. SUSTERMANS

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LAMBOTTE, PAUL
FLEMISH PAINTING BEFORE THE
EIGHTEENTH CENTURY.

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Flemish painting before the eighteenth c

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Lambotte, Paul.

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